NEW NIKON 10MP DSLR

FULL TEST INSIDE PAGE 68

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MAY 2007

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As a prelude to the 2007 Academy Awards, **Hachette Special Events** in conjunction with **American PHOTO**, **Premiere**, **Metropolitan Home** and **Elle** magazines presented a three day event in Beverly Hills entitled "**Haven.**" As part of that event, **Signature International** and **American PHOTO**, with the support of **Sony**, presented a photo gallery of images taken by eight celebrities. Each armed with a **Sony Alpha** A100 Digital Camera, the celebrities provided us with their unique takes of New York or Los Angeles and in the process demonstrated the power of the still image and its ability to evoke emotion. These pictures were among those auctioned off in March at a special event in New York City to benefit the charities selected by the participating celebrities. The following is a selection of the pictures taken. Special thanks to **Sony**, **Signature International** and **Duggal** for their efforts in helping to bring this project to fruition and facilitating the charitable mission behind this program.

Looking At You Looking At Me

Jessica Alba, LA

All proceeds benefit The Step Up Women's Network.

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Frank Sinatra's Driveway

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Michael Madsen

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Poolside at Haven House

Alan Cumming

Laura Harring

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Advertising Sales Offices
Headquarters: Anthony M. Ruotolo (aruotolo@hfmus.com)1633 Broadway, 43rd Floor, New York, NY 10019; (212) 767-6397. **West Coast: Lori Reale** (lreale@hfmus.com)1045 Turquoise Street, Unit A, San Diego, CA 92109; (858) 483-0389; Fax: (858) 483-0723. **Detroit: Jeff Lantzy** (jlantzy@hfmus.com)100 West Big Beaver Road, Suite 655, Troy, MI 48084; (248) 729-2142; Fax: (248) 729-2130. **Japan: Shigeru Kobayashi** (shig-koby@media-jac.co.jp) Japan Advertising Communications, Inc., Three Star Bldg., 3-10-3 Kanda-Jimbocho, Chiyoda-ku, Tokyo 101, Japan; (011) 81-3-3261-4591; Fax: (011) 81-3-3261-6126.
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GRAY MATTER

I'd like to share this photo I recently took in Steveston, British Columbia, while waiting for a ferry on a rainy, dreary, foggy, gray day. I think there's a lesson here: Don't be discouraged by ugly weather.

To get this shot, I used a slow shutter speed. The idea wasn't to show motion—this is, after all, a still life—but to give a sheen to the water. Even though there was no wind, there were little ripples. A faster shutter speed would have frozen them, but at 0.6 sec, the water's surface looks soft and fluffy. (I used a Canon EOS 5D with a 400mm f/5.6L Canon EF lens at f/32 and ISO 50.)

On a nicer day, I doubt that this image would have been nearly as interesting.

Mark Schacter
Ottawa, Ontario, Canada

Petals to the mettle

The Picture Doctor had some tips for photographing flowers in bright sunlight (February 2007). Here's the technique that I use in direct sunlight: I move in very close to my subject and shoot down the "throat" of the flower, using a wide-open aperture. This gives me a more dramatic picture, better color saturation, and a less-distracting background. *Brian E. Lee*
San Francisco, CA

Shrink to fit

Will camera makers ever figure out that many people actually like small DSLRs? I don't need a four-pound camera to impress my friends. I want a camera that fits easily into a pouch in my daypack. With electronics, it seems that DSLRs should be smaller, not larger, than their film counterparts. Camera makers should look back to the Olympus OM-2, a great, solid camera that didn't take up alot of real estate. *Wayne Wurtsbaugh*
Logan, UT

...Or look in this issue at the tiny new Olympus Evolt E-410.

Make it a verb

Regarding Charles Luther's letter about "streets" as a verb (February 2007): Does he Google on the internet? E-mail friends? Photoshop digital pictures? *Mike Lewis*
Chino Hills, CA

"Streets" as a verb? I face even worse problems with your magazine. Like the words "mitzvah," and "klutz." Luckily, I have Leo Rosten's *The Joys of Yiddish*. Without that book I couldn't have divined their meaning.

Giorgio Luzzatto
Robilante, Italy

Digital Photography 101

My Canon EOS Elan with a 28–80mm lens is equal to how many megapixels? *Seymour Topor*
Huntington Beach, CA

It's a film camera, Seymour. A f-i-l-m camera.

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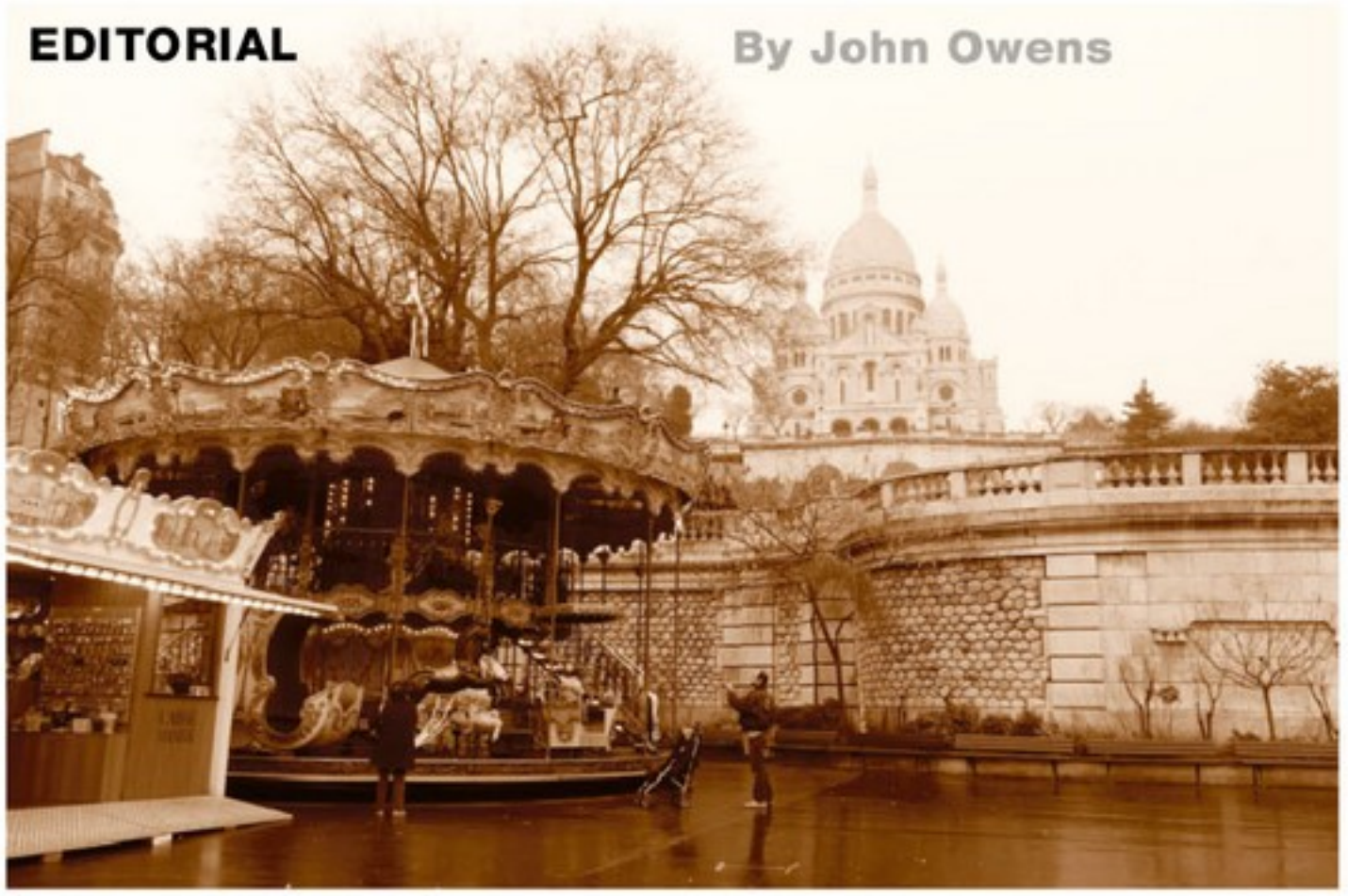
At the heart of the image™ **Nikon™**

By John Owens



RESCUE ME

How to pull yourself out of a tight spot

IT WAS A RAINY DAY IN PARIS. I was in the City of Lights, along with other members of the international photo press, for the debut of Panasonic's latest cameras. I was shooting with the new $349 (estimated street) Lumix DMC-TZ3, which the manufacturer bills as the perfect traveling companion—pocket-sized but packing 7.2MP, a 10X zoom that starts at a wide 28mm equivalent, image stabilization, and a 3-inch LCD.

But for all that, it couldn't do anything about the rain. Every shot looked dull; even reflections on the wet pavement fell flat. Bad photos of Paris, it is possible? It seemed so.

Then Jerry Grossman of the trade paper, *Photo Industry Reporter*, held up the LCD of his camera. He'd taken a few images in Sepia mode, and the pictures looked much better than anything shot in color. There was a mass switch to sepia. Granted, not the most sophisticated solution, but it was an idea that helped turn this photo op around.

It's the kind of situation all of us face with our photography—the weather, the lighting, or the subject may not be cooperating, or you don't have all the time or gear you'd like, but you still have to get good shots. What do you do? Get creative and find workarounds. Here are some solutions for situations that have the makings of photo disasters.

■**The Situation:** You're suddenly appointed the party photographer.
The Problem: All you have is a digital compact, and the tiny flash won't properly light—let alone flatter—the guests. Also, capturing tequila-fired red noses isn't going to get you invited next time.
The Solution: Shut off the flash and switch to black-and-white mode. Yes, the ISO will go through the roof, but in b&w, the digital noise looks like grain. Sort of arty. And chances are, monochrome will be more flattering to all of the revelers.

■**The Situation:** A friend asks for a spur-of-the-moment portrait.
The Problem: Your subject has horribly blotchy skin.
The Solution: High key. That is, overexpose the shot to drain the detail out of the skin. Digital cameras not only let you use the LCD to see how much overexposure is needed as you bracket (start at a half-stop and work up), but today's sensors also are very good at holding shadow detail while blowing out the highlights in a shot. Which is exactly what you want.

■**The Situation:** Aunt Rhodie cooked a delicious roast goose that everyone wants to remember.
The Problem: The bird doesn't look as good as you hope it will taste.
The Solution: Shallow depth of field. Go with the widest aperture you can, and focus on that gorgeous sprig of parsley atop the carcass. That's about all that will be sharp. The rest of the image will have that soft, dreamy look so popular in the food magazines from which Aunt Rhodie gets her recipes. ✪

Ask JOHN

Q When will there be a true 3D digital camera?

A It might be a while. In the meantime, Microsoft is working on 3D software called Photosynth. It looks at all sorts of pictures of an object or place and reconstructs them into a 3D package—like panorama-stitching software, only more sophisticated and less fussy about the photos it uses. You can't buy it—yet—but there's a demo at labs.live.com/photosynth.

GEAR

Scene Stealer

If you have a high-definition TV, it's time to make high-def video. Canon's new HV20 HD Camcorder ($1,099, estimated street) is more Hollywood than home movie. Besides its 1080p HD resolution, the 24p Cinema Mode gives you the same frame rate as film, and the Super-Range Optical Image Stabilization and 10X zoom lens will bring out your inner Hitchcock. It's not bad as a still camera, either—you can take 3.1MP shots in 11 modes and save them to the included miniSD card, take 2MP shots while recording HD video, or extract stills from video recorded on MiniDV cassettes. (www.usa.canon.com)

Movin' On Up

Talk about bang for your buck—Panasonic's new Lumix DMC-FZ8 ($350, street) puts a lot of camera in your pocket for very little coin. An update of the FZ7, it has a 12X optical zoom (36–432mm f/2.8–3.7 equivalent), Intelligent Image Stabilizer, 7.2MP CCD, and Panasonic's LSI Venus Engine III, allowing ISOs up to 1250 with full resolution. On the outside, a new joystick control lets you quickly adjust focus or exposure, or select from the 18 scene modes on the menu's 2.5-inch LCD. (www.panasonic.com)

Fast, Cheap, and Lots of Control

Kodak rejoins the inkjet set with a bold claim: Prints for half the price of anyone else.

The Kodak EasyShare 5300 All-in-One printer ($200, street) promises 4x6 color prints for as little as 10 cents each, as quickly as 28 seconds per print, using pigment-based inks the company says will last a lifetime. The 5300 also has a 1200-dpi flatbed scanner, 2.4-inch LCD, two USB ports, and memory card slots. Through May, it's sold exclusively at Best Buy. (www.kodak.com)

HOW TO...

Improve Your Shooting

Want to know how to photograph a raccoon? A wooden fence? A scarecrow? Go to BetterPhoto.com for more than 100 free tip-filled articles. To learn even more, sign up for an online class (starting at $198), get a DVD for $20, or have your photos critiqued by a pro for $79–because everyone has something to learn. (www.betterphoto.com)

Spy on Your Garden

Since you can't spend all your time watching the feeder, let the NovaBird Backyard Bird Camera ($179, street) do the work for you. Shaped like a birdhouse, this 3-megapixel undercover camera is triggered by a motion sensor and powered by a rechargeable battery that's camouflaged in an artificial rock. It has an SD card slot so you can review the action back at your nest. (www.novabird.com)

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1 Alienware Area-51 M5790

This stylish notebook, with a 1920x1200-pixel, widescreen, 17-inch monitor, costs $2,439, direct. Microsoft Windows Vista Home Premium is inside, along with a 2.16GHz Intel Core 2 Duo processor, 2GB of RAM, fast 7200 rpm 100GB hard drive, a 256MB ATI Mobility Radeon X1800 graphics card, and a Media Center remote control. Must-haves include a Dual-Layer DVD+/–RW burner, Wi-Fi, Gigabit Ethernet, and a Bluetooth USB adapter. (www.alienware.com)

2 Apple MacBook Pro

Want to run the Mac OS and Windows XP? This $2,500 Apple can do both! Packed into a 1-inch high, 6.5-pound frame you'll find a 2.33GHz Intel Core 2 Duo processor, 15.4-inch, 1440x900-pixel widescreen monitor, ATI Mobility Radeon X1600 graphics card, illuminated keyboard, iSight webcam, 6x Dual-Layer SuperDrive, 120GB hard drive, and 2GB RAM. Stay connected with FireWire 800 and 400, Airport Extreme Wi-Fi, Bluetooth, and GB Ethernet. (www.apple.com)

3 Dell XPS M1710

The red running lights on this $2,873 laptop add to its *wow* factor. So do its 17-inch widescreen monitor with 1920x1200 pixels, 512MB NVIDIA GeForce Go 7950 GTX Graphics card, 2.16GHz Intel Core 2 Duo processor, 1GB DDR2 RAM memory, 80GB hard drive, 8x Dual-Layer DVD+RW burner, 5-in-1 memory card reader, and subwoofer and speakers. It's loaded with Windows Vista Home Premium plus FireWire 400, Ethernet, and Hi-Speed USB 2.0 jacks. (www.dell.com)

4 Hewlett-Packard Pavilion dv9000

This laptop is stuffed with features and accessories for only $2,220. Basics include a 17-inch, 1440x900-pixel widescreen monitor, 512MB NVIDIA GeForce Go 7600 Graphics card, 2GHz Intel Core 2 Duo processor, 2GB RAM memory, and a 120GB hard drive. Extras? Try an integrated webcam and microphone, LightScribe Dual-Layer DVD+/–RW burner, Windows Vista Home Premium, Wi-Fi and Bluetooth connections, Express Card TV Tuner, and Microsoft Works. (www.hp.com)

5 Sony Vaio VGN-AR370

Photos and HDTV videos look great on this $2,410 laptop's 17-inch widescreen, 1920x1200-pixel monitor. Options include an NVIDIA GeForce Go 7600 GT graphics card, 2GHz Intel Core 2 Duo Processor, 2GB RAM, and a 160GB (80GB x 2) hard drive. Pluses include a built-in webcam, Dual-Layer DVD+/–RW burner, Windows Vista Home Premium, Fast Wi-Fi, Bluetooth, and Ethernet connectivity, Microsoft Works 8.5, and Sony Photo Plus software. (www.sonystyle.com)

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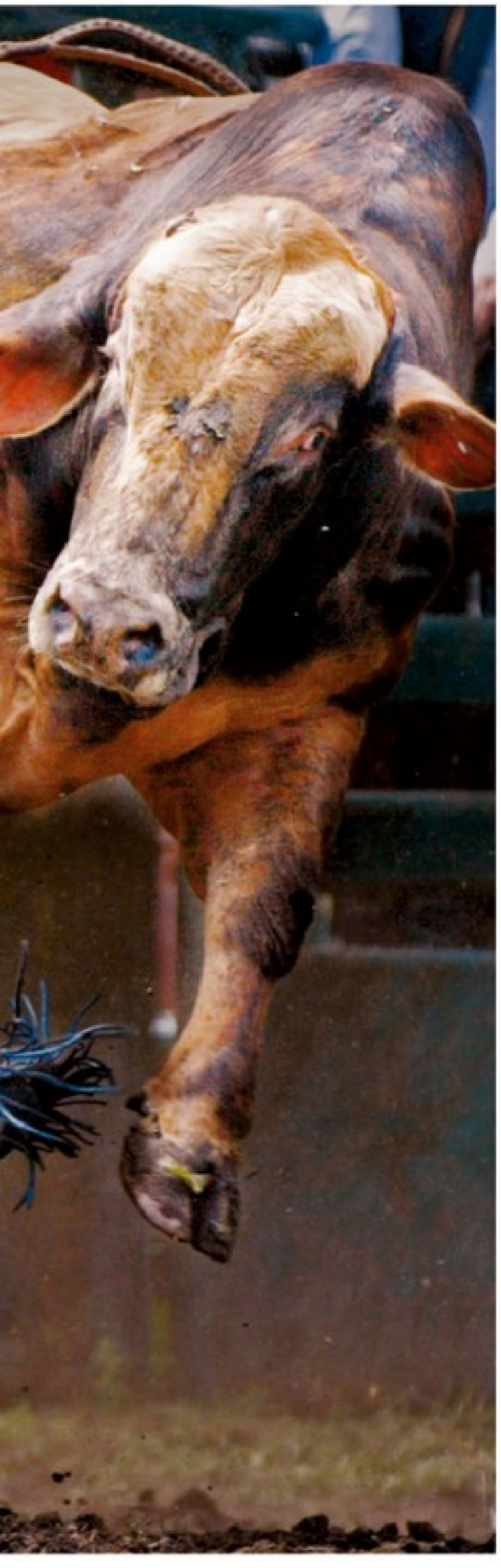
BUCK **SHOT**

PHOTOS BY PATRICK PRICE; INTERVIEW BY DEBBIE GROSSMAN



How to photograph a rodeo without getting stampeded

Patrick Price went to school to be a writer. But he soon fell in love with the camera, and despite the fact that he wasn't, by his own account, very good, he was persistent enough to become successful. Now the Alberta, Canada-based Price freelances as a sports shooter for Canadian Reuters.

Q. What are we looking at here?

A. This is the bull riding event at the Dog Pound. It's a small rodeo—one of the oldest in Canada. I remember taking pictures of this same rider in the Little Britches Rodeo when he was 12. Back then he was riding steers. Here, he's probably about 16.

◁THE OUTTAKES

1. This shot's pretty dramatic, but the cowboy's neither here nor there. **2.** If Price didn't already have a thousand photos like this one, this wreck might have been the winner. **3.** Great bull, dull buckaroo: We can't see his face!

Q. How did you freeze the action?

A. I shot it with the Canon EOS-1D, which has a very fast burst rate, so all these pictures happened in less than 1 second—the actual exposure was 1/1000 sec at f/4, ISO 200. The lens is a 300mm f/2.8, again Canon. When I first started shooting rodeos, I worked with the rodeo writer Duane Erickson. He showed me how to do it properly. He told me that when the cowboys have the spurs on the shoulders of the horses, that's the moment. And now I kind of know when people are gonna get dumped before they get dumped. I don't look for the good rodeo rides anymore—I'll sit waiting for the wreck to happen. It's more dramatic, but the rodeo riders don't like it as much.

Q. What makes this your final image?

A. I have hundreds of pictures of guys nearly hitting the ground. But with the one I selected, the cowboy's face is actually smashed against the dirt and the bull is still in the air. Plus, I think you can see the fury of the bull better.

Q. Was the cowboy okay?

A. He was fine. He didn't get hurt. These guys are tough—he got up in a hurry, actually. If they lose sight of that bull... I know this bull, and this bull's pretty mean. He'll go after the cowboy if the cowboy's in his sight.

Q. Is shooting rodeos dangerous work?

A. I got kicked in the hip by a horse early on. It was coming up along the fence, so I got up on the fence. The horse bucked, and I said, 'That's enough!' I've stayed outside the arena ever since.

1st Place

Lions in Love

Who says you have to go on safari to get amazing wildlife shots? EMMANUEL PANAGIOTAKIS, 38, a building contractor from Pittsburgh, PA, caught this tender moment between two lions during a rainy day at the Pittsburgh Zoo. He spent hours waiting for the perfect moment, but this powerful image was definitely worth the wait. See more of his work at www.pbase.com/ep-photo.

Tech Info: Monopod-mounted Canon EOS-1D Mark II, 500mm f/4L USM Canon lens. Exposure, 1/640 sec at f/4.5, ISO 100. RAW conversion in Adobe Photoshop CS2.

2nd Place

Surf's Up

59-year-old STEPHANIE LUKE, of Cottonwood, CA, saw this surfer when visiting her daughter on Christmas Day, 2006, in Ocean Beach, CA. Shooting from the shore, she caught him mid-wave—with spectacular results. Check out her online gallery at www.photo.net/photos/onsetimagery. **Tech Info:** Canon EOS 20D, 70–300mm f/4.5 DO IS Canon lens. Exposure, 1/1250 sec at f/11, ISO 400. RAW Conversion in Canon Digital Photo Professional, postprocessed in Adobe Photoshop Elements 3.

3rd Place

Foggy Morning

Photographer GIORGIO PREVEDI, 64, from Turin, Italy, was walking in his local park one morning when the previous night's fog broke and the rising sun set the orange leaves aglow. His resulting photo is both pensive and striking. **Tech Info:** Nikon D70s, 18–70mm f/4.5 Nikon AF-S DX lens. Exposure, 1/350 sec at f/4, ISO Auto. Minor adjustments made in Adobe Photoshop CS2.

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Text and photographs by John Sexton

DUNE IT RIGHT: Photographing sand dunes? If possible, go after a windstorm (check weather reports), which often scours away footprints and smoothes out broad stretches of dune. Next, work early or late in the day so that sunlight hits at low angles, bringing out surface textures. Finally, if you find such a scene of pristine, windswept beauty, disturb it as little as possible so others may enjoy it after you.

HOW TO CREATE A CLASSIC

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America's top landscape photographer shares secrets for better scenics—digital or film.

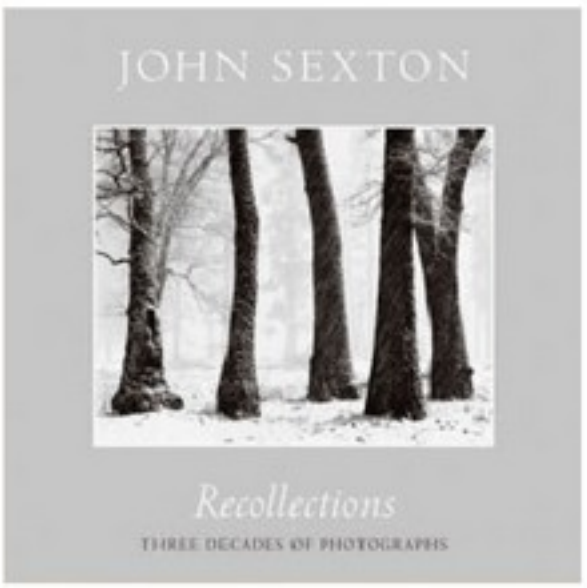
How can you make breathtaking landscape photographs? This is a question I'm often asked, as a longtime landscape photographer and workshop instructor. Read on for seven answers for any photographer, in any medium.

FOLLOW THE LIGHT.

You can find a beautiful scene like Yosemite Valley, with granite cliffs and a spectacular waterfall, but if the lighting isn't right, you won't successfully convey that beauty in a photograph.

For every scene, the appropriate light can be different. It may be the delicate directional light of dawn or dusk, or the soft, open light of a cloudy afternoon. For me, it's often the quiet light before sunrise or after sunset that is magical. To get this "perfect" light, however, I rise long before dawn, and I'm not on my way back to my van until well after dark.

SCOUTING IT OUT (above): To find promising landscapes, try topographic maps. I, for example, find that "gulches" on such maps reward a visit—such as this one, Slickhorn Gulch in Utah. **LEGACY OF LANDSCAPES (below left):** The images on these pages and more can be found in *Recollections: Three Decades of Photographs* by John Sexton (Ventana Editions, 2006; $75).



JOHN SEXTON is a widely respected photographer, master printmaker, author, and workshop instructor. For more on his work, publications, and workshops, visit www.johnsexton.com.

RETURN TO SPLENDOR.

I usually make my best photographs when I am familiar with a location, and this often requires multiple visits at different times of the day or during different seasons. Often my best images are made on a second or third visit to a location, perhaps because the landscape or its lighting has changed, but just as often it's because I've changed as a photographer.

STUDY THE MASTERS.

When I was a young college art major, I was lucky to have a professor who sat me down and pointed out how many of the Old Masters' techniques had a direct application to photography. She showed me Rembrandt's portrait lighting, and other techniques too, such as how painters darkened the edges of their paintings in order to focus viewers' attention on the central subjects of their canvases. Ultimately, I learned something about photography in almost every class.

MAKE MISTAKES.

The vast majority of my pictures are, well, less than magical. That doesn't mean they're without value. I make proof prints of every negative I expose, and then study and learn from them.

STICK TO YOUR GEAR.

For my earliest years in photography, I had only one lens, a 210mm. Getting to know it intimately was a great learning experience. Bouncing from format to format, camera to camera, lens to lens, or film to film will only frustrate you. Go slow.

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THE RIGHT KIND OF CONTRAST: For most landscapes, the contrast created by a bright midday sun is anathema. Look for scenes with inherent contrast and broad tonal ranges that can be captured in soft, open light. Here, the trees, bleached white by the water's mineral content, and the deep green moss and ferns beyond heightened the contrast and tonality within the scene.

PRINT EARLY AND OFTEN.

If your final output will be a print, make a rough proof print, even a small one, before you start tweaking an image. I've spent hours working on an image on the computer, and then made a print, only to notice fatal flaws that weren't as obvious on a monitor display.

WATCH THE EXPOSURE.

Perfect exposure differs with the medium. With black-and-white film, I meter for the shadows in order to retain detail. For transparencies or digital capture, I meter to hold highlight detail and work hard to prevent overexposing. With a DSLR, I protect highlights by checking that the histogram highlight curve is well within the histogram's box.

TOOLS OF THE TRADE

WEATHER REPORTS

Before planning a day trip, make sure the weather is willing. Dense cloud cover can thwart you. I consider wind my nemesis. For some scenes, it can be an asset, but for most, it blurs sharpness and detail.

WEBSITES

There are many internet sites to help you find landscapes with photographic potential. National parks such as Yosemite offer multiple web cams (www.yosemite.org/vryos) that reveal their vistas in real time, showing current weather and lighting conditions. Robert Hitchman's excellent *Photograph America* newsletter, published since 1989, is now available online (photographamerica.com), with hints and tips for promising locations in virtually every region of the U.S.

WHAT-IF KIT

Countless times I've said, "I'm only going out for a short while. I'll just take the camera out past that bend. I don't need a jacket or water." Next thing I know, it's four hours later, getting darker, and I'm unprepared. I've learned the hard way to always carry a jacket and space blanket, a good headlamp with extra bulbs and batteries, water, and a compass. Some of the most stunning places on earth are also the most remote. They're places of extreme beauty, but also of danger. Be prepared for both.

SIGMA

OUR WORLD

ANDY BELCHER: Born 1948, U.K. Emigrated to New Zealand in 1972, drawn by a fascination with nature. Winner of 108 awards for underwater and adventure photography. Renowned worldwide for unique expertise in creating portraits and other photographs across diverse genres.

Photo data: SIGMA 18-50mm F2.8 EX DC Macro, 1/250-second exposure at f11.

ANDY BELCHER SHOOTS THE WORLD WITH A SIGMA LENS

Going to where sky meets sea in Tokomaro Bay, New Zealand.

A weathered pier on the North Island of New Zealand is an idyllic setting for a couple of girls heading toward broader horizons. The photographer captured the scene beautifully with a SIGMA large-aperture standard zoom lens for digital cameras. This compact, high-performance lens incorporates SLD (Special Low Dispersion) coated glass and ELD (Extra Low Dispersion) glass elements, as well as an aspherical lens, to correct various aberrations. Super Multi Layer Coating reduces flare and ghosting, and ensures superior peripheral brightness. Minimum focusing distance of 20cm/7.9inches throughout the zoom range and maximum magnification of 1:3 make this lens excellent for close-up photography.

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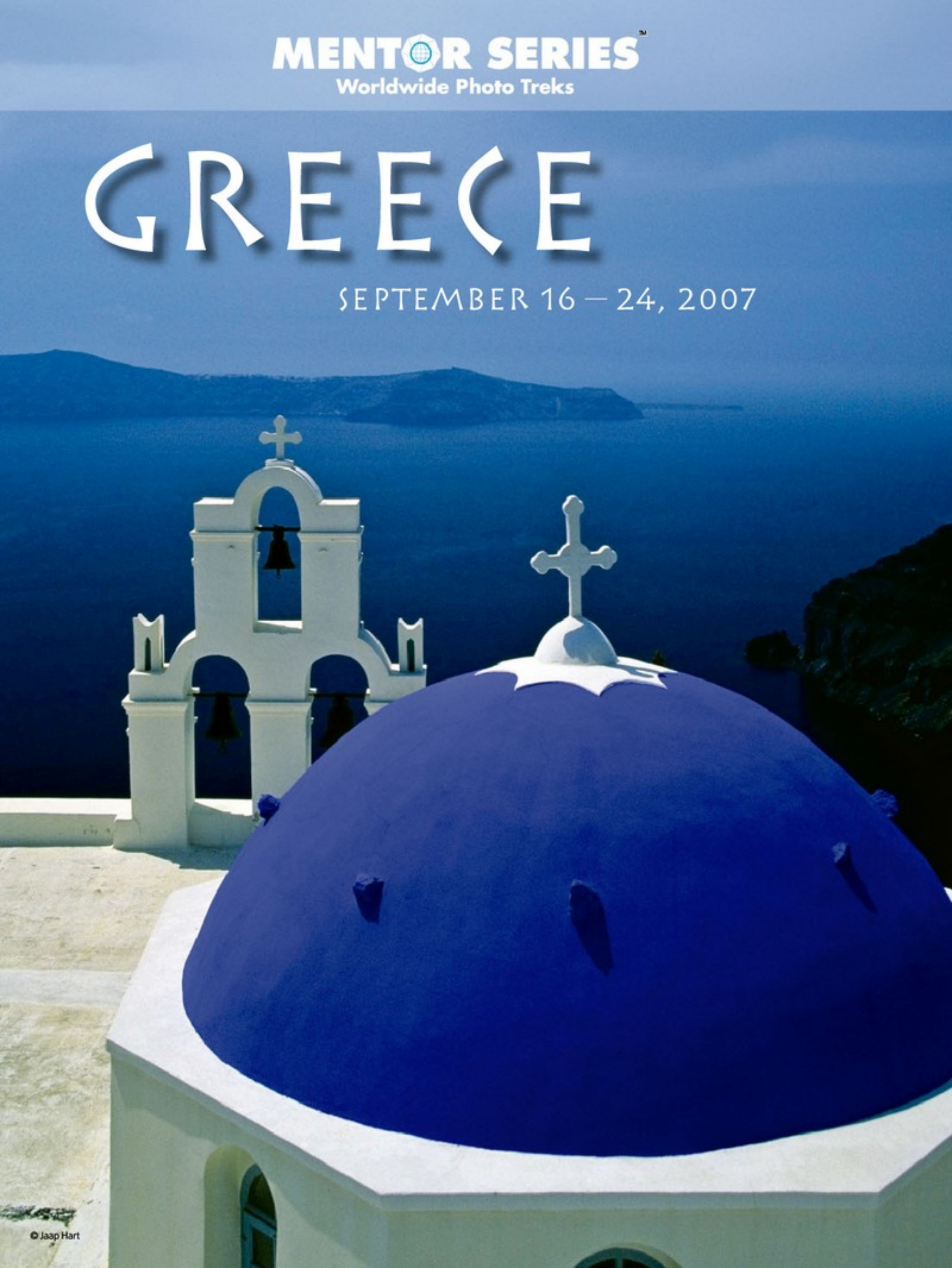

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Don't miss the photographic experience of a lifetime in the islands of Greece. Join *Nikon* professional photographers Reed Hoffmann and Kevin T. Gilbert on this journey to the land of the Gods!

On the first day of your photography adventure in Greece, set your viewfinder on the port city of Piraeus. Located just south of the city of Athens, Piraeus is one of the most important commercial harbors in the Mediterranean. From the seaside promenade, capture the yachts, fishing boats, and shipping vessels that have frequented this port city for thousands of years. The Long Walls, which once secured passage from Athens to its port in Piraeus, were used during the Peloponnesian War when Athens was at war with Sparta. Some traces of the ancient Long Walls are still visible along the harbor, offering an intriguing glimpse back to when Athens was the major naval power of the Greek world—Piraeus will provide an excellent starting point for our photography tour of the Greek islands.

From Piraeus, continue on to Mykonos, the most famous island in Greece. According to classical mythology, the giants (or "gigantes") slain in battle by Heracles were buried beneath the massive granite blocks that make up the beautiful island of Mykonos. Today, the island attracts visitors from all over the world to walk along its magnificent sandy beaches and soak in the rich sunlight reflected by the waters of the Aegean Sea. A walking tour of Mykonos will provide an up-close look at the cycladic architecture of the island, with its scattered, cube-shaped houses and its labyrinth of cobblestone streets, flowered balconies, mosaics, traditional villas, and seaside tavernas. Spend an afternoon in the market of Mykonos or just wandering its narrow streets, enjoying the local charm and photographing the beauties of this sparkling "jewel of the Aegean."

We will be taking a day trip from Mykonos to the open air museum on the island of Delos which is virtually uninhabited, in ancient times was famous as a shrine of Apollo and as a trading center of the early Greeks and Romans. Delos was the most important Panhellenic sanctuary and, according to mythology, the birth-place of Apollo and Artemis.

Continue your journey to Santorini, an island that rests on the tip of a still active volcano. Experience the islands of Greece in this quintessential setting while playing a game of backgammon or photographing local fisherman at work. Capture the black sandy beaches of Santorini and the picturesque architecture of Oia, where the houses are built directly into the porous volcanic rock.

Your talented mentors will be by your side to ensure that you go home with image that truly resonate this once in a lifetime photography adventure. Sign up today for the Mentor Series photography workshop in the islands of Greece!

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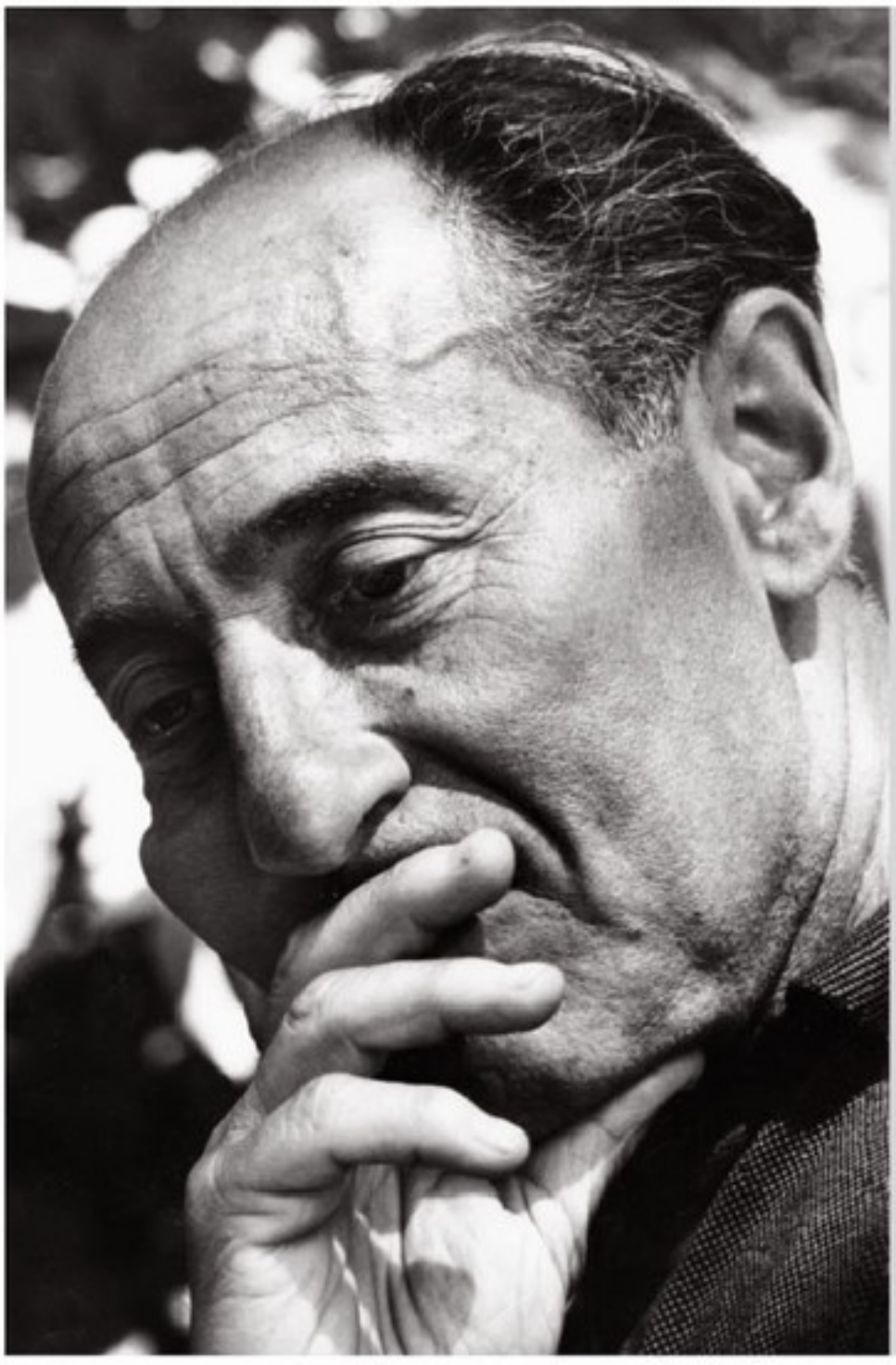
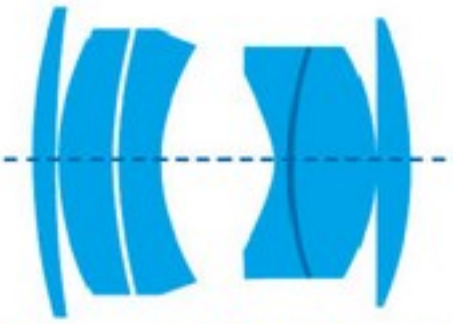
By Herbert Keppler



THREE FEET DEFEATED: Freed at last from the 3-foot minimum rangefinder camera focusing distance, I closed in to 18 inches on friend Alfred Eisenstaedt with my 58mm f/2 Biotar in natural light. Sorry, I don't remember the Exakta VX exposure on Kodak Plus-X Pan.

OPTICAL MIRACLE

The amazing story of the Biotar



THEN, NOW AND FOREVER BIOTAR: Created in the 1920s by Zeiss Jena, this six-element, five-group optic is still the formula used in most 50–58mm f/1.8–2 range, normal lenses for SLRs.

WHEN PHOTOJOURNALISTS David Douglas Duncan, Jun Miki, and Carl Mydans reported in 1950 on the excellence of Japanese optics, thus starting the Japan photo industry ball rolling, little did anyone imagine that within 10 years these camera types and lenses would be obsolete, fit primarily to be collectors' curios.

What country would be responsible for the next generation of cameras and lenses? Not Japan, but Germany.

Following World War II, to avoid Soviet domination, a good percentage of East German Zeiss executives, department heads, and their families fled west. Zeiss had camera-manufacturing facilities in the Western Zone (Stuttgart) and by 1950 was able to show a Contax IIa rangefinder camera at Photokina, which would be followed by many rangefinder camera models similar to, but updated from, those produced in pre-war Dresden.

CONTAX S EYE-LEVEL SLR: Conceived by Zeiss in 1937, it had 23 years before the Japanese beat a path to its door.

Most of what was left of Zeiss Dresden was then smoldering wreckage. In mid-February 1945, the USAAF and RAF had bombed Dresden to a pulp, creating a massive firestorm. The airstrikes pulverized the remaining Zeiss manufacturing facilities, destroying all plans that Zeiss had been developing since 1937 for a new type of 35mm camera, and killing many of the designers and machinists who were working on these plans.

Yes, I said 1937. As early as '37, Zeiss Dresden had been working on prototypes of the first 35mm eye-level SLRs with pentaprisms. Miraculously, designers and engineers after the war patched together the wherewithal to show a prototype of this camera, the Contax S, in 1949 and to export these cameras by 1950. It was the very first 35mm eye-level single lens reflex with a glass prism finder and interchangeable lenses—nine years before the Nikon F, Canonflex, and other eye-level SLRs with interchangeable lenses and focal-plane shutters. Cosmetically, it was neat, clean, elegant.

When the Japanese and West Germans finally did get around to producing such SLRs, virtually all, save Canon, Nikon, and Topcon, adopted the 42mm screw-thread interchangeable mount of the Contax S. But only the Nikon F matched the beautiful lines of the Contax S.

For the normal focal length lens of the Contax S, which most purchasers bought with the camera bodies, Zeiss

reached far back in its optical closet and came up with the six-element, five-group 58mm f/2 Biotar—the same design used on the 35mm Exakta waist-level cameras since 1936! It focused to 18 inches instead of the rangefinder cameras' 3 feet, and its 58mm focal length provided 1:1 viewing on the Contax S focusing screen.

Almost all the other camera manufacturers aped the Contax S lens focal length specs (or near them) and close focusing for their initial lenses: the 58mm f/1.2 Canon, 55mm f/1.4 Chinon, 57mm f/1.4 Hexanon, 58mm f/1.4 Nikkor, 58mm f/1.4 Auto Rokkor, 58mm f/1.4 Topcon.

What happened next? International courts decreed that the Contax name belonged to West German Zeiss. Ergo the camera in the U.S. bore the name Pentacon, although Eastern European models continued to bear the Contax branding. Prices fell to a bit more than $100 from $475 as more modern Japanese SLRs eclipsed the feature set of the Contax S. Ultimately, the Contax died of East German mismanagement and neglect. Accountants' examination of the camera makers' books showed that these state-run factories had all been losing vast sums of money and recommended they be closed.

The Japanese camera makers went on to produce the splendid film and digital SLRs we all know. But if you look at the 50mm f/1.8 or f/2 lens designs of nearly every one, you will find, lurking underneath, the same Biotar five-group, six-element design of the Contax S lens. And if you test one, you may be as amazed as I at how very good a 1950 58mm f/2 Biotar is, even against today's best.

OLDER AND BETTER: Subjective Quality Factor tests show the Biotar of a half-century ago beats newer imitators in big enlargements.

key

A+	A	B+	B	C+	C	D	F

Zeiss 58mm f/2 Biotar (1950)

Size	5x7	8x10	11x14	16x20	20x24
2.0	97.0	96.1	93.8	89.4	84.0
2.8	96.9	96.0	93.8	89.2	83.6
4.0	97.0	96.1	93.9	89.6	84.3
5.6	97.6	96.9	95.2	92.1	88.5
8.0	97.8	97.1	95.6	92.9	89.7
11.0	97.7	97.0	95.3	92.4	88.9
16.0	97.0	96.1	93.9	89.9	84.9
22.0	95.9	94.7	91.7	85.8	78.4

Nikon 50mm f/1.8 Nikkor (2006)

Size	5x7	8x10	11x14	16x20	20x24
1.8	96.7	95.7	93.2	88.1	81.7
2.8	96.8	95.9	93.6	88.8	82.9
4.0	97.0	96.0	93.8	89.3	83.8
5.6	97.7	96.9	95.3	92.1	88.3
8.0	98.1	97.5	96.1	93.6	90.7
11.0	97.9	97.2	95.7	93.0	89.8
16.0	97.2	96.4	94.4	90.6	85.9
22.0	96.1	94.9	92.1	86.3	78.9

Ask HK

I have a no-name lens on my old Exakta with only C.Z. J. B on the front ring. What is it?

A During the Cold War, in lawsuits brought by West Zeiss, West German courts prevented East German Zeiss from using its prewar lens names. To protect its brand, East Zeiss resorted to initials. B stands for Biotar, C.Z. J. for Carl Zeiss Jena.

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Photograph by NYI Graduate Seth Gottfried

NYI Graduate Seth Gottfried took this dramatic photo as frustrated FDNY firefighters watched helplessly during a wintertime fatal two-alarm blaze raged out of control in New York City. We ran into Seth at a fire not long ago, and he later filed this report:

"When I first told my wife two years ago that I was going to start a company that licenses emergency services photos, she looked at me like I was crazy." Seth left a high paying sales position to follow his dream. It wasn't easy, and his first sale netted only $7. But he notes, "We're finally in the black, and things are looking really good for the upcoming year. My wife even unpacked her bags and decided to stay."

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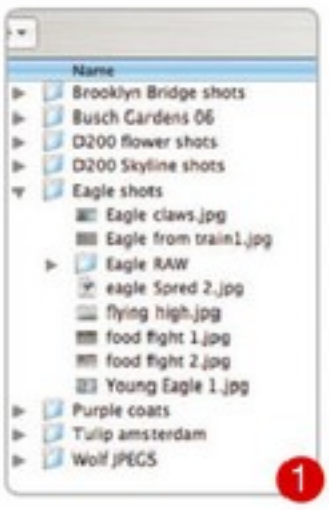
THE REPORT

By Michael J. McNamara

CLEANSWEEP



Photos scattered all over your computer? Here's help.

DO YOU KNOW WHERE TO FIND every digital photo or film scan you've ever made? If so, you're either incredibly organized, in deep denial, or don't have a digital camera or scanner. For the rest of you, with too many images tossed in virtual shoeboxes (hard drives, memory cards, CDs, etc.), here's how to put them within reach.

1. Save your originals. First, and most important, get your image files off the cards and onto your computer. Don't do it blindly, though: Create a folder and title it to describe the subject or date of transfer.

For example, if you've just shot a birthday party, name a folder "Andrew5Bday" and copy the images from the card into that folder. If multiple subjects are on the card, name a folder "May29_07." This keeps your computer from getting cluttered with automatically generated names like 107NCD40 or 102_PANA.

Keep your folder names as short as possible, and avoid symbols that could create problems if you change your computer or operating system: Don't use dashes, periods, or pound signs; underscored spaces are fine. These should be stored in a master folder called "My Pictures" (on most PCs) or "Pictures" (on Macs). Some programs, such as Apple's iPhoto, automatically copy your image files to a Library folder, but you'll always have the option of creating and naming a unique folder when you transfer from a memory card.

2. Create thumbnails. Image preview tools included in your operating system give you a quick look at thumbnail photos of JPEG, TIFF, and some RAW files without having to open them. Plus, dozens of image retouching and organizing programs are sold (or included with your camera or computer) that make permanent thumbnail libraries or folders filled with low-resolution previews.

The benefit of this second approach: You can copy and view these thumbnails on a variety of devices (including TVs) without being forced to copy the originals. Some programs let you rotate or make minor adjustments to thumbnails without touching the original. (Serious fixes are best left for later.) Or you can upload your images to an online photo site, to view thumbnails from any internet browser.

3. Rename and tag images. After making thumbnails, fine-tune them to quickly locate your favorites based on the subject, date taken, or even star rating. You can ease this process by renaming the original image files or embedding permanent information into them (also known as tagging).

You can rename and tag using low-cost software such as Pinnacle's Mobile Media Organizer ($40, street; www.pinnaclesys.com), freeware such as Kodak's EasyShare 6.2 (www.kodak.com), or bundled software such as Apple's iPhoto 6 (www.apple.com). You can also create picture collections, automatically convert and resize images, batch process and retouch, and do far more with more sophisticated programs such as ACDSee Pro Photo Manager ($150, street), Adobe's LightRoom ($199, street), or Apple's Aperture 1.5 ($270, street).

No matter which tool you use or strategy you adopt, the minutes spent organizing your photos now will save you hours of searching for them later—or worse, the heartache of losing track of them permanently. ✪

Ask MIKE Q

It takes a really long time to download image files (RAW or JPEG) from my DSLR to my computer. Do I need a faster cable?

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By Peter Kolonia

IT'S EASY BEING GREEN: A special white balance technique produced the cross-processed look (right). That's an auto white balanced portrait, below.

How to get the cross-processed look with digital

GONE GREEN

POPULAR IN ADS, MUSIC videos, and Hollywood, the "cross processed" look is a color palette defined by undersaturated color, slightly higher-than-normal contrast, and a greenish color cast. First done through nonstandard 35mm film processing, the palette migrated to movies as the "Bleach Bypass" look. It's been used in the *Matrix* trilogy, *Letters from Iwo Jima*, and other hits.

You can create the look using image-editing software, but I like the ease and control of doing it with lights and creative white balancing. Touch-ups, if necessary, can be done in postproduction. Here's the technique:

1 Cut a 4x4-inch square of purple-pink acetate (Roscolux #05, #33, #34, or #37). With the acetate gel over your lens, create (and load) a custom white balance setting. Now, under white light, your pictures will have an overall green cast.

2 Because straight green highlights look ridiculous (especially in faces), you need to confine the greenish, cross-processed look to shadows and the distant background. To achieve that for the portrait above, I filtered the main light—a snooted Elinchrom Style 1200 RX—with the same Roscolux #37 4x4-inch filter used to set the white balance. Result: Almost natural skin tones, but green everywhere else.

3 In software, reduce saturation and dial up the contrast a bit.

BONUS TIP

HOW TO LIGHT MUSLIN. Muslin backdrops are popular with portrait shooters. A cotton fabric named for Mosul, Iraq, muslin sheets are inexpensive, customizable (by painting over), lightweight, and easy to hang, yet heavy enough to hang relatively straight, without folds. They're also easy to transport and store—many shooters just jam them into sacks.

This convenience, though, comes at a cost: wrinkles. Ironing these out of a 12x12-foot sheet of stiff cotton can take hours. I know.

Lighting to the rescue! To minimize the crinkles and creases in muslin backdrops:

- Avoid side lighting which exaggerates surface texture.
- Use a continuous light source rather than strobe lights.
- With your camera on a tripod and your subject holding still, set shutter speeds of between 1 and 2 seconds.
- Use a fan (or, better, an assistant) to move the muslin during the exposure. The longer your shutter is open, the less vigorous a movement is required. Goodbye wrinkles!

SMOOTH MOVE: Eliminate wrinkles that can plague cloth backdrops (left) by moving the backdrop during exposure (right).

Ask PETER

Q Can you recommend DVDs on lighting?

A For portraits, try James Schmelzer's *Indoor and Outdoor Lighting Techniques* ($100, direct; 586-790-3686). For products and more, I like the four-DVD *Best of Dean Collins on Lighting* ($179; www.softwareware-cinema.com).

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By Debbie Grossman

▲BEFORE ▶AFTER

SHARP BLUR

Make it dreamy with a bit of blending

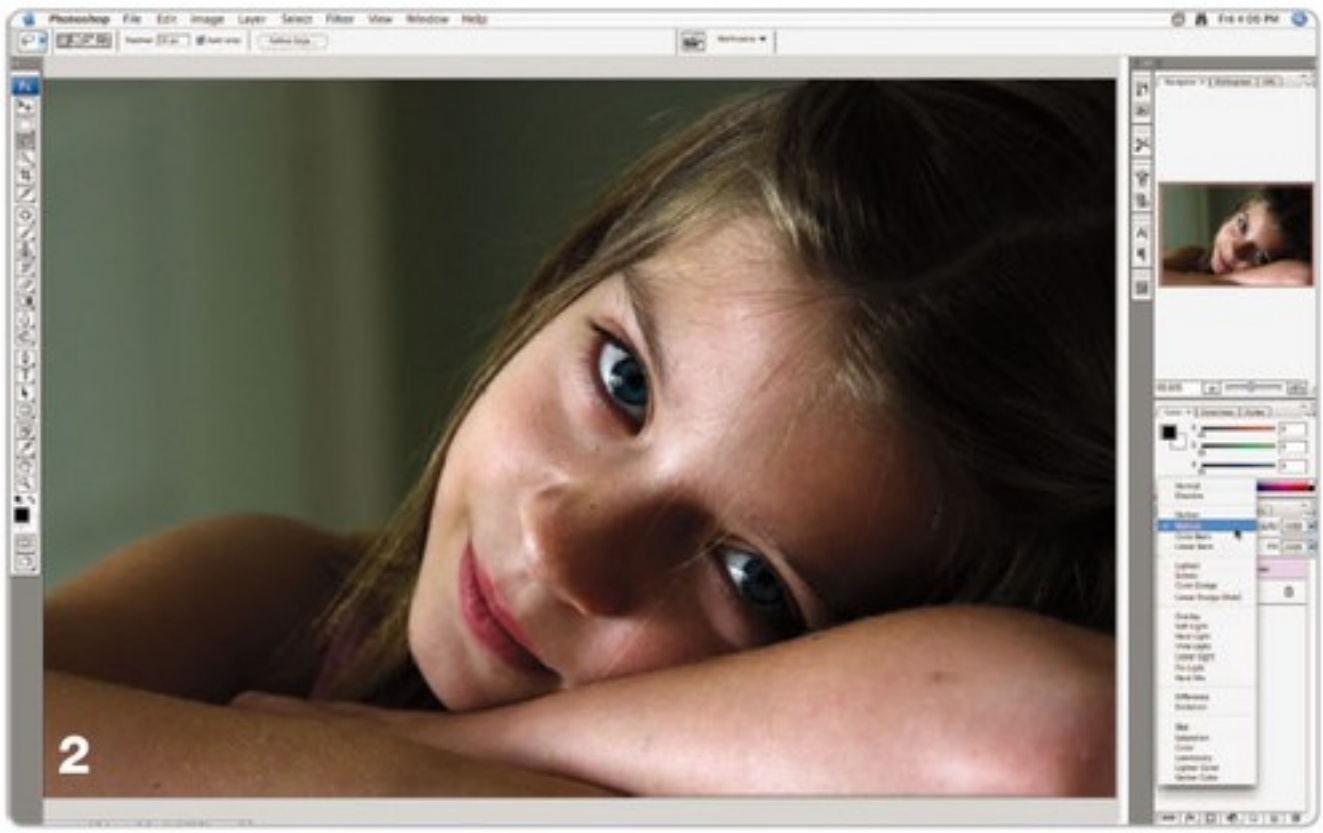
Ever shoot a subject that's sweet, simple, or beautiful, only to find that the lighting was anything but? Or take a picture that should be romantic, but ends up kind of dull? Getting the look of your picture to match its content is one of the things that Adobe Photoshop is most accomplished at doing.

Here's a way to mix two layers together—one sharp, one blurred—to create a soft-focus photo that doesn't sacrifice sharpness in the details. Add a little saturation, and you'll get a picture that's much closer to the one you originally held in your mind's eye.

In the old days, the photographic technique I'm showing here was called the Orton Effect, and it took much more fancy footwork. But like many things, this one's a heck of a lot easier to do with software.

LISA F. YOUNG/ISTOCKPHOTO (BEFORE)

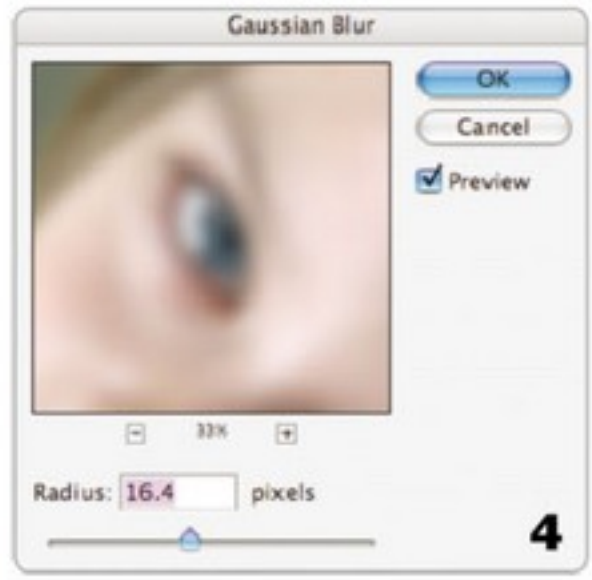
1 The first thing to do is find a picture that could stand a little prettying up. When you've got one open, duplicate the background layer: Go to Layer > Duplicate Layer and click OK.



2 Next, change the Blend mode of your duplicate layer to Multiply. You can switch it by grabbing the pull-down menu in the upper-left corner of your Layers palette (initially, it's set to Normal).

3 Don't worry if your image looks much too dark—we'll fix that later. Now, go to Filter > Blur > Gaussian Blur.

4 This is a fairly big file, so go for a Radius of 16.4 pixels. Images that have lower resolutions require less blur; if you add too much, you'll lose the effect.



>**QUICK TIP:** Although this example was done in Adobe Photoshop CS3, you can follow the same steps using older versions of Photoshop.

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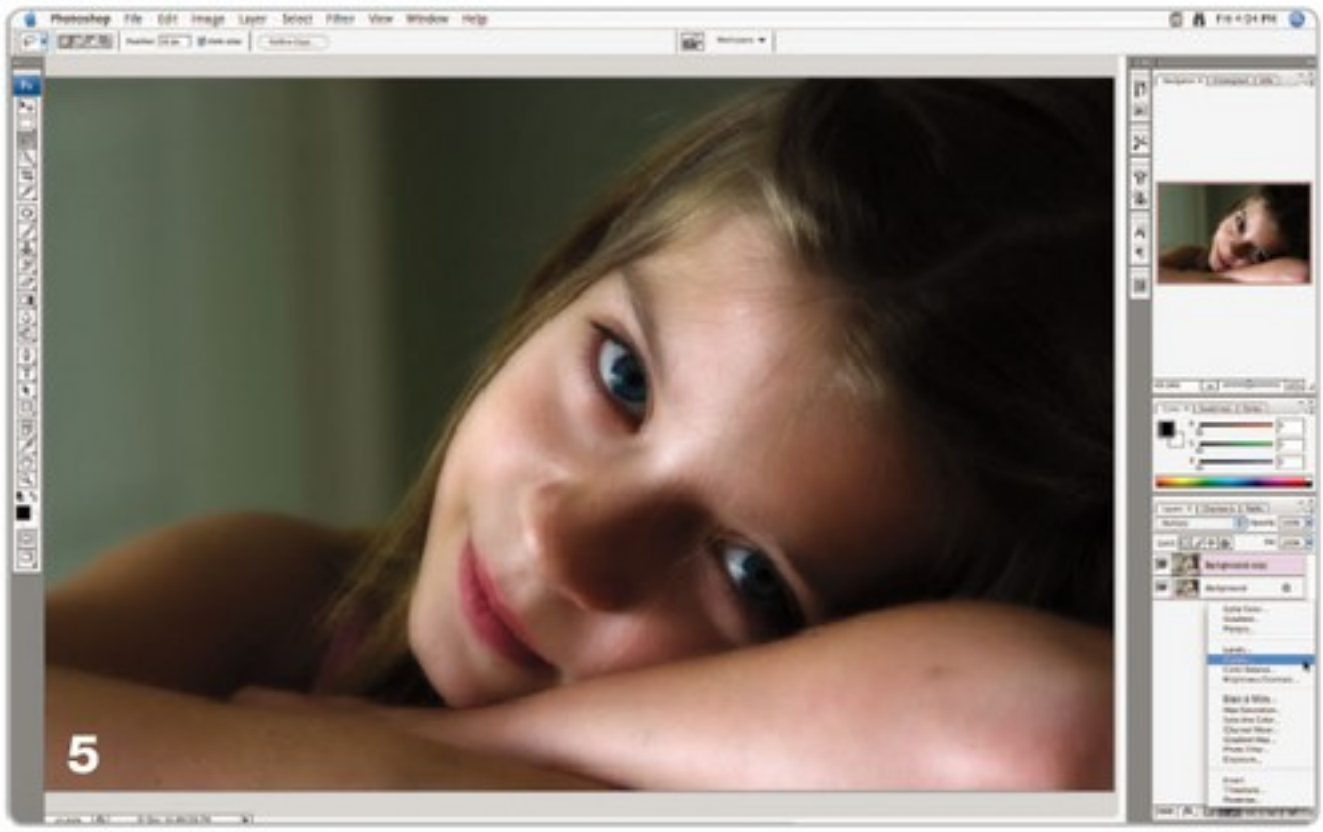
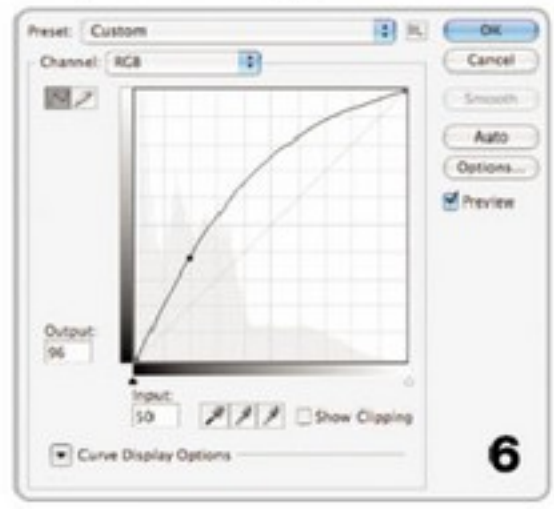
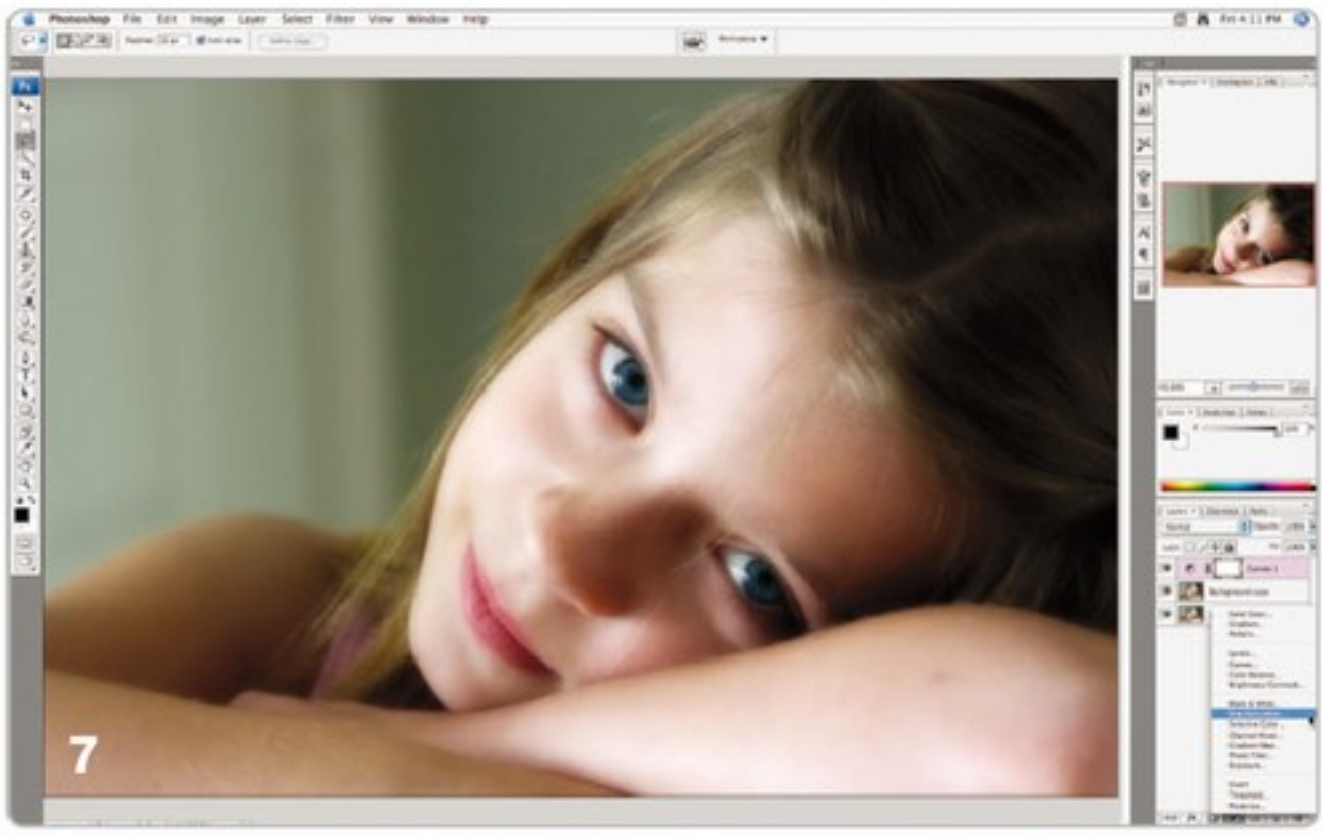


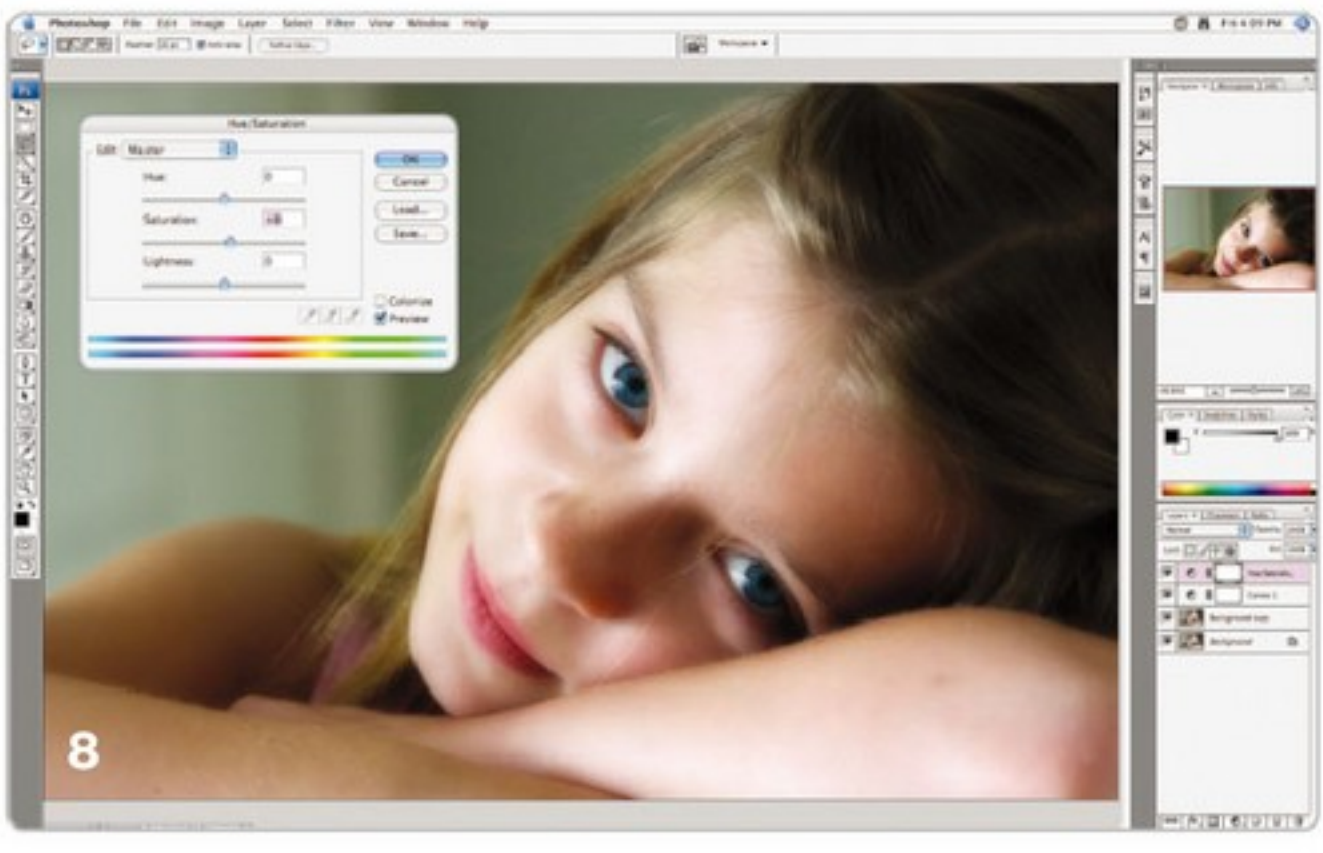
5 Now you have a beautiful, if dark, soft-focus image. So it's time to lighten it up. First, make a Curves Adjustment Layer. You can do so quickly by clicking the black-and-white circle at the bottom of the Layers palette, and choosing Curves.





6 Since the Multiply blend mode made everything dark, click on the low end of your curve to create a point. Then use your mouse or hit the Up arrow on your keyboard to gradually bring the curve up from the bottom and lighten your photo until it looks as bright as it should.

7 This image is looking more beautiful already. But as a final touch, pump up the saturation. So that this factor remains adjustable, do so by creating a new Hue/Saturation Adjustment Layer, the same way you made one for Curves in Step 5.



8 The key to adding saturation is subtlety, so don't go overboard! Gently drag the saturation slider to the right. In this case, 8 is enough.

>**QUICK TIP:** If you want to keep all your layers intact, save the file as a TIFF or PSD. If you want to let them go forever, choose JPEG.

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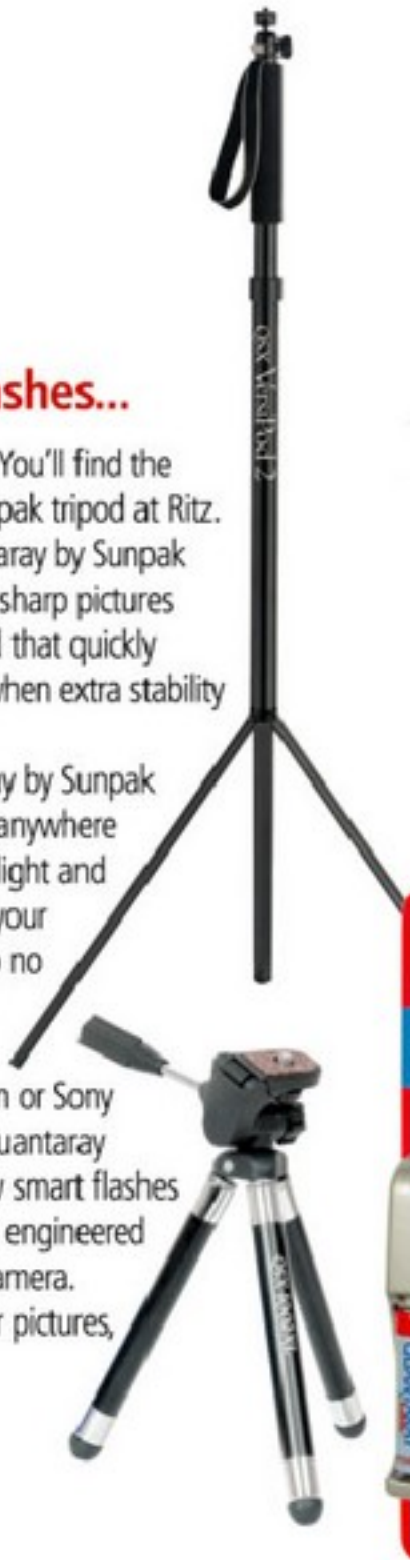

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Photo Anatomy

Why It Works

Fundamentals: distinct framing, off-center placement

■**Framing Element:** The archway (A) creates a pleasing frame, repeating the circular shapes of the basilica domes (B) and the angular edges of the tower (C). ■**Exposure:** Lets the archway and globe lamp (D) go completely black for a true silhouette, which also keeps the background highlights from blowing out. Depth of field is sufficient to keep both archway and building sharp. ■**Timing:** Uses straightforward front lighting—while on the bland side, it holds detail in the tower and basilica and maintains a bright blue sky. ■**Rule of Thirds:** Very strong. The tower in the right-hand vertical third and the basilica in the lower horizontal third produce an asymmetry within the symmetry. The globe lamp in the upper horizontal third breaks up the sky and creates visual tension with the tower.

5 Ways to Work the Image

Sometimes you stumble upon a composition that stops you in your tracks. You take the photo and you're done. But more often you come upon a location rife with photographic possibilities, and your first shot is like a first draft.

Work the picture by studying the viewfinder or playback image: Too unbalanced? No clear center of interest? No sense of dimensionality? Keep these five factors in mind:

1 **Distracting elements.** Move the camera to eliminate them.

2 **Camera location.** Walk around your subject, move closer and farther away, or side to side for a better vantage.

3 **Focal length.** Would a wider or more telescopic view be more appropriate?

4 **Camera orientation.** Consider both vertical and horizontal compositions.

5 **Camera height.** Try taking both a worm's-eye and bird's-eye point of view. —*Timothy Edberg*

(A) I liked the graceful curve of the stream and the crossed tree trunks at center. But the image is unbalanced–the right side is empty of interest.
(B) Going horizontal brings in trees on the right to balance the image. But it lacks three-dimensionality, and the stream leads the viewer's eye out of the corner of the frame.
(C) Finally, I moved to the right to include another trunk, to anchor the right side and stop the stream from leading out of the frame. I also took out a distracting branch in the lower right corner.

TIMOTHY EDBERG (3)

Problem solver

No batteries required: You say that the 237-zone multimode multipattern meter in your megabuck digital SLR can't give you the right exposure for the moon? Have we got the accessory for you. The Black Cat Extended Range Exposure Guide ($20, street) will give you the right settings for full, half, quarter, and crescent moons. Plus, it works for fireworks, candlelit close-ups, ice shows, floodlit monuments, neon signs, stained glass, and star trails. It works with film or digital cameras, all formats, all focal lengths, and across all time zones—with conventional lenses or pinhole cameras. If that isn't enough, there's a gray card on the back. (www.blackcatphotoproducts.com) ✪

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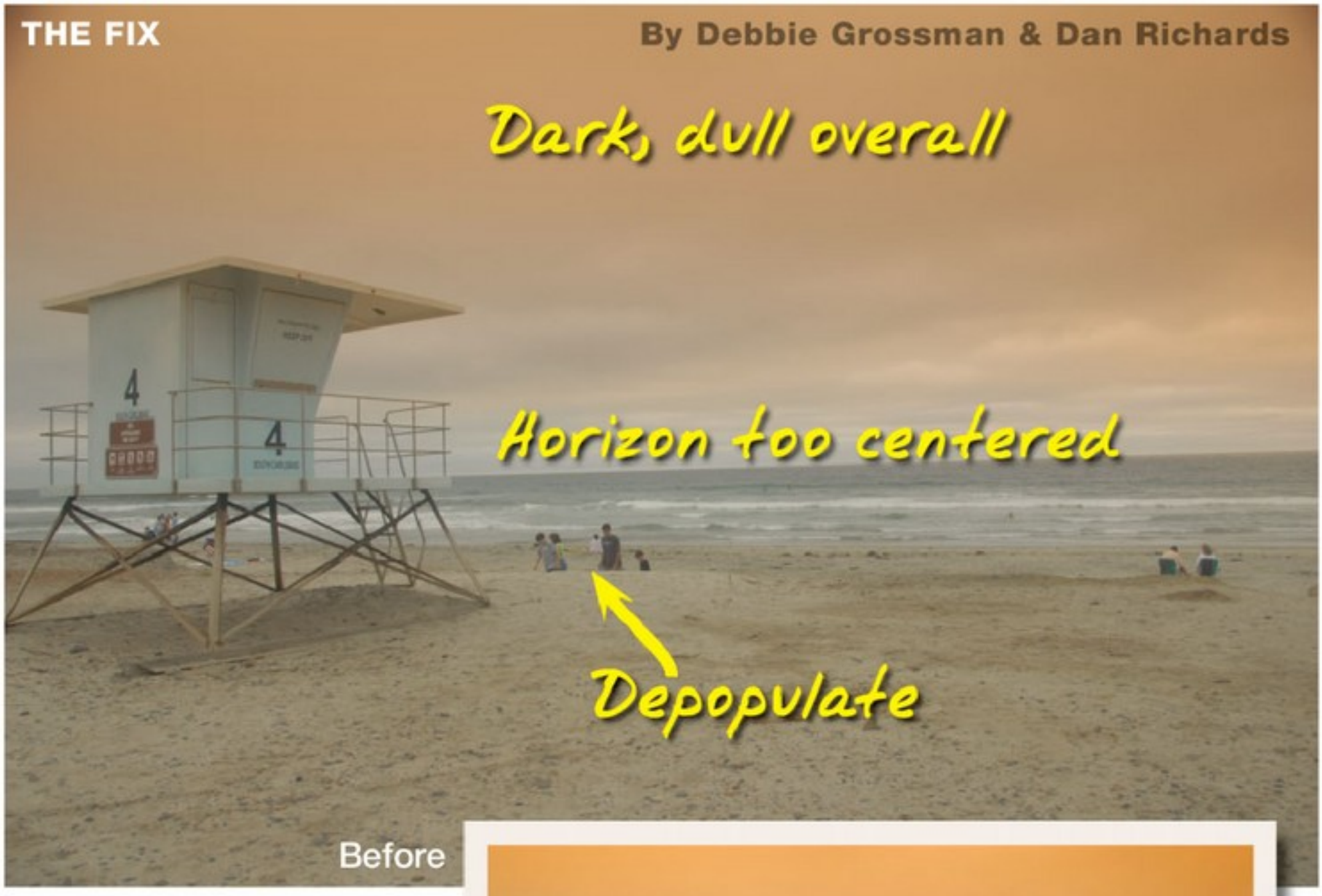
By Debbie Grossman & Dan Richards



BEACH CRAFT

Christopher Malcolm,
Los Angeles, CA

The problem

It's an impressionistic and atmospheric beach scene, and the use of a Tiffen Sunrise filter was a good decision. But some of the impression and atmosphere is dark…and a little dull. We also, as usual, wanted to get the horizon out of the middle.

What now?

Bringing up the brightness and contrast in Curves (Adobe Photoshop CS3) was all it took to goose up the colors and improve the tones of the picture. We then noticed all the people scattered across the beach this way and that, and decided to clone them out, leaving just the couple at the right to create a more focused visual narrative. Next, we cropped in from the bottom to get the horizon out of the center, giving more visual impact to the sky over the sand. Then, we looked at the relative size of the lifeguard station and felt it overwhelmed the other picture elements, so we cropped in from the left to lessen its weight in the frame. This leaves the line of the roof leading your eye to the couple at the right. Do you think this makes sense, or did we overdo it and take the spontaneity out of the picture?

Next time

This is one of those simple scenes that make for multiple photo ops. Try different horizon placements, take several versions with different groupings of people, and play with other compositions. We'd also suggest adding a little contrast or color saturation to dimly lit scenes. The original version was perhaps a more accurate rendition of the scene lighting, but shots like this one can really flatten out on a monitor or in prints.

Tech info

Nikon D200 with 18–200mm f/3.5–5.6G ED-IF AF-S VR DX Zoom-Nikkor, 1/80 sec at f/4.5 through a Tiffen Sunrise filter, ISO 100.

The problem

The exposure's right on the button, the moment is great, the composition well thought-out. But the mare—even more, the post in front of her—unbalances the frame. And the post shows how the mare is slightly out of focus.

What now?

Getting rid of the fence post would be tricky (we'd have to draw in parts of the horse) and that wouldn't solve the focus problem. We could have simply cropped her out, but it would have yielded the Dreaded Centered Composition. So, even though we usually object to this sort of major surgery, we cloned out the mare and post completely. This leaves an asymmetrical composition, with the snow fence making a dynamic line into the colt. Too much for photo purists?

Next time

We know wild horses aren't very good at taking direction, but perhaps a little more legwork would have yielded better framing. Beware big clunky objects—like fence posts.

Tech info

Nikon D70s with 28–105mm f/3.5–4.5D AF Zoom-Nikkor, 1/400 sec at f/10, ISO 200. Slight color enhancements in Adobe Photoshop CS.

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YOU CAN DO IT

Text and photo by A.J. Schroetlin

To find out how this was done...just turn the page

YOU CAN DO IT

SKY HIGH

Make magic with High Dynamic Range

IN COLORADO, WE HAVE amazing skies, constantly moving and changing. I've learned to read them, and can often see a great sunset coming, sometimes hours in advance. Telltale signs: nice light; a clear, unhazy atmosphere; and usually the kind of blustery wind kicked up when two colliding weather fronts butt heads. This wind usually means dramatic cloudscapes—and wonderful sunsets.

All the ingredients were in place one afternoon last November, so I jumped into my car and headed out toward a little pond for reflections of the setting sun. Suddenly, the sky opened, and I saw these trees, sunlit, with the foreground in shadow.

I pulled over, but it was almost too windy to step out of the car. A tripod would've blown over. So I stayed in the vehicle, turned off the engine (to avoid shake), rolled down a window, and grabbed my Canon EOS 5D. As always when shooting cloudscapes, I threaded a Tiffen circular polarizer onto the lens (a 70–200mm f/2.8L IS zoom) to bump up overall contrast and saturate the blues. I popped off a few shots (1/800 sec at f/8 and ISO 100). This was the best.

Back at home, I loaded the file into Adobe Photoshop 7.0, and started to play. I always shoot RAW and have since day one. From a single RAW file, I used HDRSoft's Photomatix (www.hdrsoft.com) plug-in to pull extra highlight and shadow detail from the RAW file and incorporate it into a new High Dynamic Range (HDR) image. Although I was pleased with the added detail in the brightly lit dirt road and darker trees, I wasn't done yet.

My next step was more daring. I started with a Curves Adjustment Layer and bumped up the saturation of the HDR image a bit (+5). Then I converted it to a high-contrast black-and-white using Nik's infrared black-and-white filter (www.niksoftware.com) at its Number Two setting.

The monochrome infrared version had a nice overall glow, but I missed the color. So I tried something new, and faded down the b&w layer to almost 20%, until I got the image on the previous page. It reflects a bit of the infrared glow—just enough to make a difference. A few clouds were too bright, so I added some tone using the Burn tool.

Want to try this? Get out and do it! We all know when the best light is. It's just a matter of getting up early or staying out late enough to capture it. Digital gives us unlimited possibilities, both in the number of shots we can take without breaking the bank and in what we can do with them.

By the way, I never got my sunset that afternoon. The storm you see brewing on the right rolled in to darken the sky completely. I'm not complaining, though.

A.J. Schroetlin lives in Fort Collins, CO. You can see more of his work at www.aschroetlinimages.com.

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SAMSUNG

THE SUNSET CHALLENGE

BY MIRIAM LEUCHTER

How to breathe new life into a everyday subject

FACE IT: IF YOU SEE IT, you'll shoot it. You just can't resist that big ball of fire, that pink and purple sky, that shimmering reflection on the water, those silhouetted trees.

Sunset—the biggest photographic cliché there is.

But before you click the shutter, stop and think. Not just about the things you need for a good photo, such as a polarizing filter and tripod, but also about how to go beyond the picture you've already seen way too many times.

Here are four examples of how to do it with a difference.

Reach for the sky

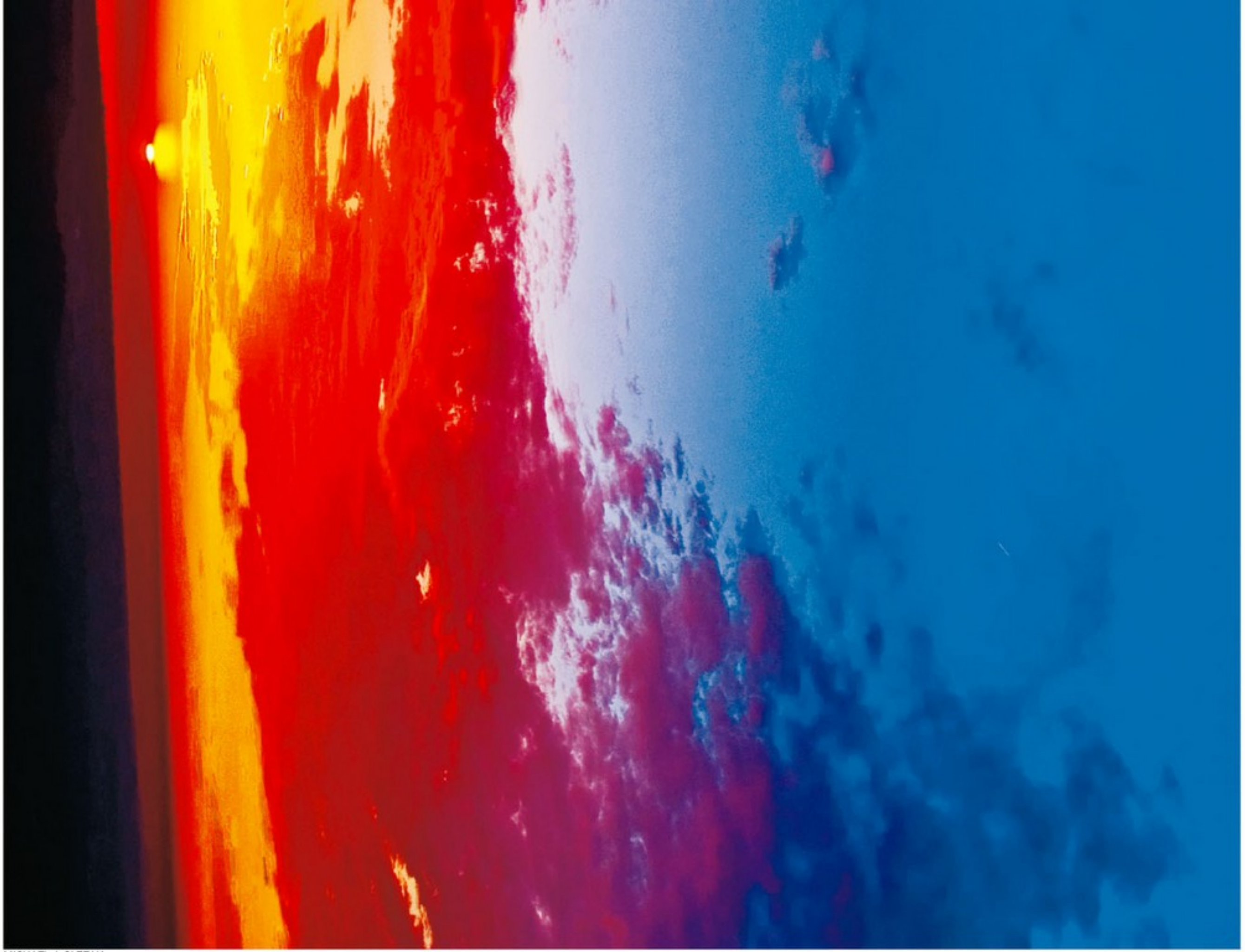
Instead of balancing the earth and sky, play down what's below the horizon to give the heavens your full attention.

That's what Michael J. Slezak of San Diego, CA, did when he shot this boldly hued sunset. The sky, complete with textured clouds and a tiny jet trail, is the sole subject. He shot the photo in RAW and used software to make the colors look as intense as he remembered them—then gave them an extra boost.

Of course, it's easy to make the ground seem insignificant when you're hovering thousands of feet above it. Slezak, a commercial hot-air balloon pilot, took this photo on the job. "Balloons only fly at sunrise and sunset, when the air is calm," he says. "In this picture, the colors may have come out so strongly because I was up above the haze layer."

Slezak posts at www.flickr.com/photos/hotair2112.

BIG SKY COUNTRY: Balloonist Michael Slezak uses his sky-high vantage for sunsets that are pure color. Nikon D50, 18–200mm f/3.5–6.3 DC Sigma lens. Exposure, 1/320 sec at f/3.5; ISO 200. Converted from NEF RAW, increased saturation in Adobe Photoshop Elements 4.0.



MICHAEL J. SLEZAK

Kill the color

Who says that sunsets always have to be colorful? Black-and-white can be just as striking as pink-and-purple.

Ask photographer Tomas Kaspar, originally from the Czech Republic and now living in Seattle. He shot this stark landscape in Death Valley. Although he does have a color version, he planned from the outset to make a classic monochrome.

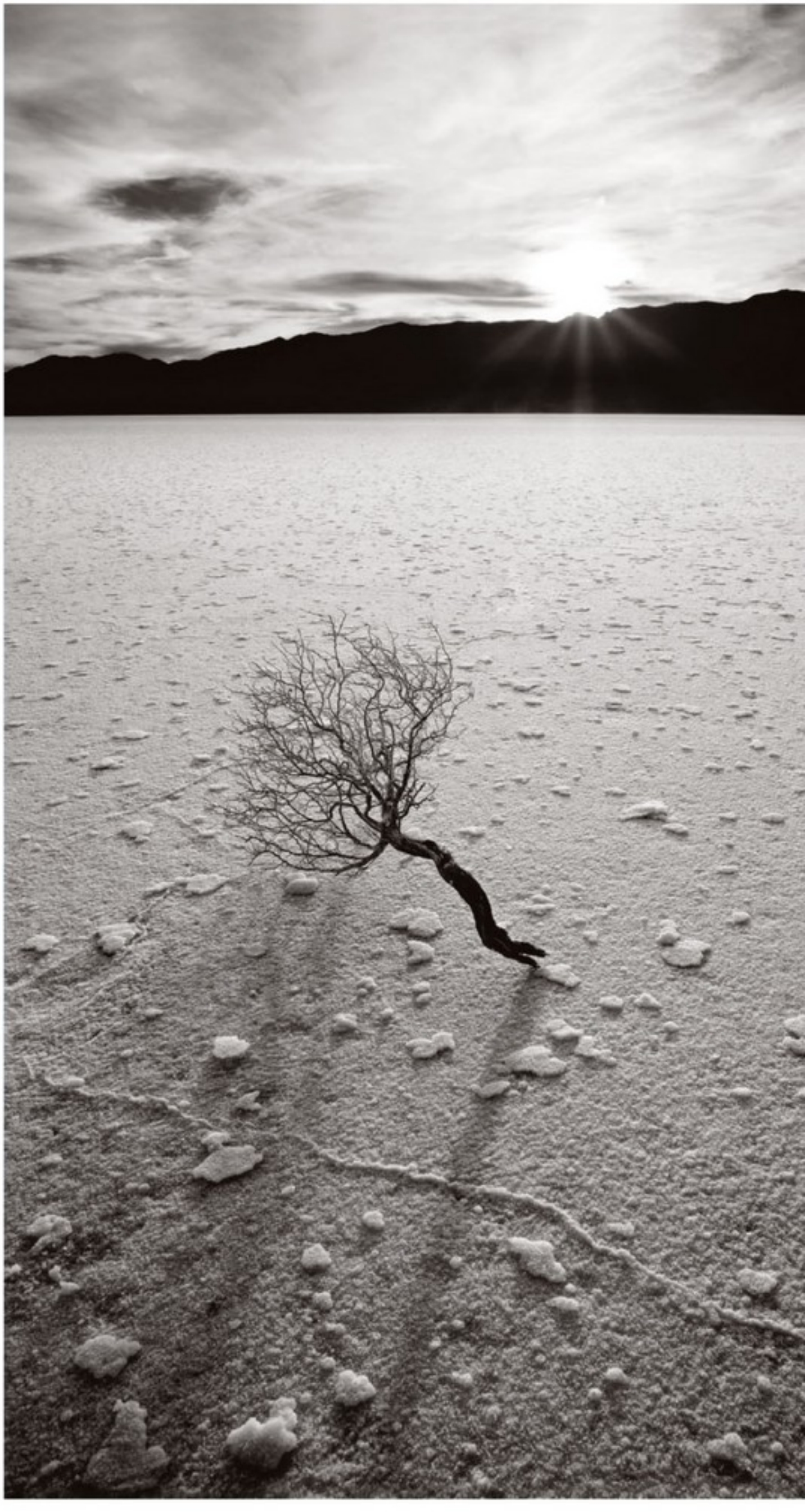
"Planned," in fact, is the operative word. That and "patience." Kaspar had shot a similar picture years before, but lost it in a hard-drive crash and wanted to remake his original. Then, in late 2004, he learned that heavy rains in Death Valley had created a shallow lake—essentially a giant, salty, mud puddle. Rather than rush to capture the sunset reflected in this strange body of water, he waited. And waited. And waited. A year later, the lake finally dried up, and Kaspar spent a week shooting the effect.

For this shot, he says, "I walked around from about four hours before sunset, looking at angles and compositions, until I saw this shrub. Then I knew I had it." He only had to wait a little longer for the shadows to reach the length he wanted.

See more of his work at www.tomaskaspar.com.

VALLEY OF DEATH: That's what Tomas Kaspar named his salt-blasted landscape. He waited a year and traveled more than 800 miles to get the shot. Canon EOS-1Ds, 14–40mm f/4L Canon lens with circular polarizer and 3-stop Singh-Ray split ND filter. Exposure, 1/40 sec at f/22; ISO 100. Converted to b&w; contrast, curves, and levels adjusted in Adobe Photoshop CS2.

GO AHEAD AND JUMP (far right): A. Ihdar Nur framed his picture to balance the dramatic sunset with both a buoyant silhouette and eye-catching bicycle. Canon EOS Digital Rebel XT, 18–55mm f/3.5–5.6 AF-S Canon lens. Exposure, 1/200 sec at f/11; ISO 400. Adjusted contrast and dodged out the foreground in Adobe Photoshop CS2.



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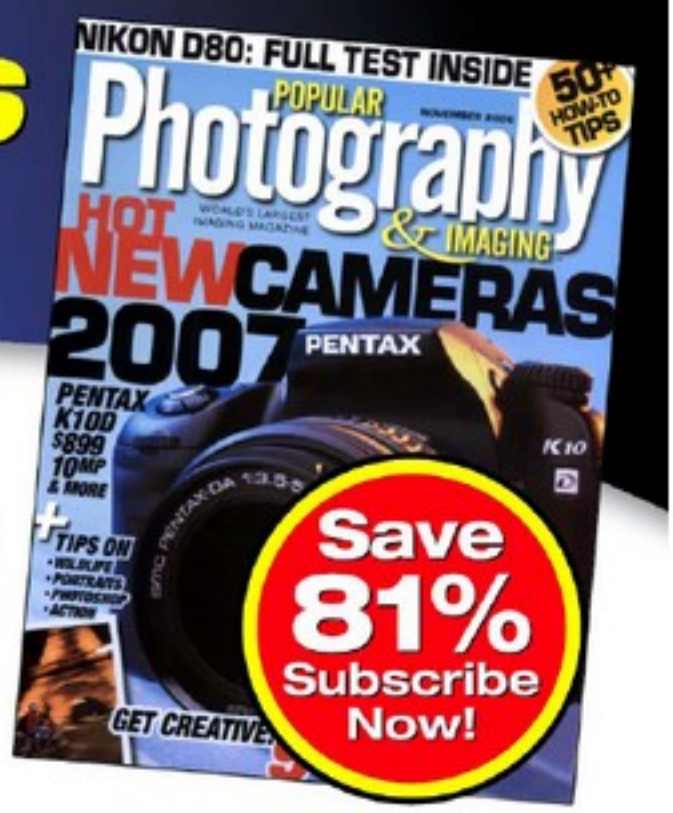

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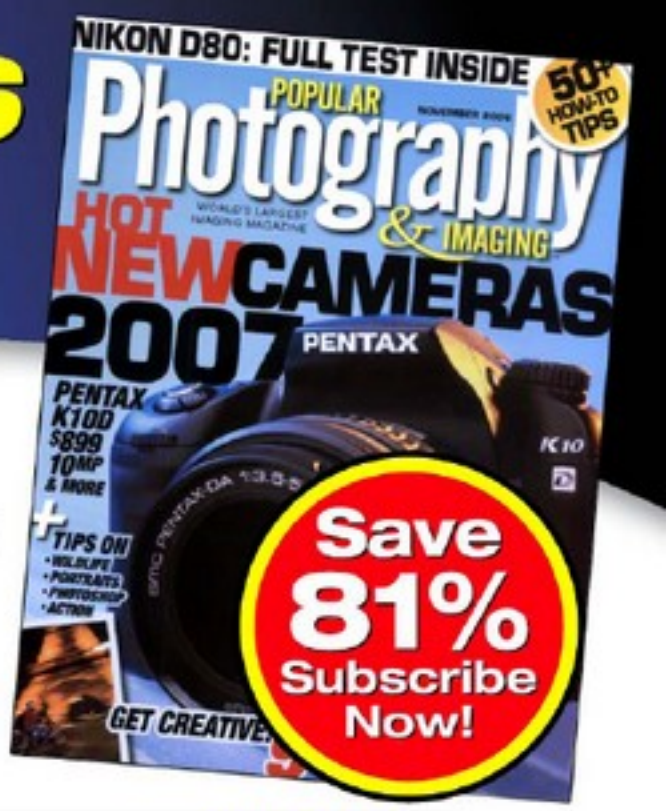

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TOMAS KASPAR

A. IHDAR NUR

SUNSET CHALLENGE

RAFAEL FERRANDO FLORES/PHOTOGRAPHY.SCREAMTABU.COM

Focus on foreground

Sometimes the sunset itself is the least interesting thing going on. When that's the case, play down the sky and build your photo from the ground up. That's the lesson of the multilayered picture on the previous page, made by A. Ihdar ("Dadank") Nur, a college student and photographer in Makassar, Indonesia.

"I just wanted to make a simple silhouette of one of the boys who always play and swim at the Paotere harbor in Makassar," he says.

But Nur's photo, which he calls a snapshot, is far from simple. He captured a bicycle touched by golden sunlight in the foreground, a leaping boy silhouetted in the midground, and the harbor and sky in the background. Turning his camera vertically gave the composition more impact.

Nur focused his lens on the boy and metered off both the sky and the bike. At home, he used Adobe Photoshop CS2 to increase contrast and dodge the bike, bringing the exposure in line with the sky.

See more from him at www.photo.net/photos/dadank_photoart.

Grab some action

All of the familiar elements are here: the fiery orange sun skimming the horizon, its light reflected in the dark sea, even a sailboat bathed in the rosy glow. The standard recipe for a contemplative sunset image.

Not this time. In "West Course," professional nature photographer Rafael Ferrando Flores of Madrid, Spain, defies all expectations. How? By capturing the speed and power of the boat's forward motion.

The photo "was taken during a 22-day winter navigation between the Balearic Islands in the Mediterranean Sea and the Canary Islands in the Atlantic Ocean," he says.

A half-hour before night fell, the clouds broke open and the sun came through. Tacking into the wind, the skipper/photographer switched on his automatic pilot and flattened himself on the deck to keep his camera steady. He used evaluative metering and aperture-priority, which he says is crucial to shooting in such dynamic conditions.

To see more of his work, go to photography.screamtabu.com. ✪

HANDS ON DECK: For "West Course," photographer Rafael Ferrando Flores set his boat to automatic pilot and his camera to aperture priority as he sailed into the sunset. Fujifilm FinePix S2 Pro, 20mm f/2.8 Nikkor lens. Exposure, 1/125 sec at f/2.8, ISO 100. Minor adjustments in Adobe Photoshop CS2.

More cliché-busters

Ignore the sun: Turn around and shoot the reflected light—particularly effective in a city.

Zoom in: Crank up your telephoto for the giant fireball effect.

Embrace the cliché: If you must go for the postcard shot, make it absolutely gorgeous.

Tips from the experts

Prepare carefully: The light's at its peak all too briefly, so scout ahead, account for the weather, and plan your composition in advance.

Pack right: Bring a sturdy tripod, excellent lenses, and filters (polarizer and split neutral-density).

Be there: You have to see the sunset to shoot it. And you have to shoot a lot of sunsets to learn to do it well.

Relive the Moment.

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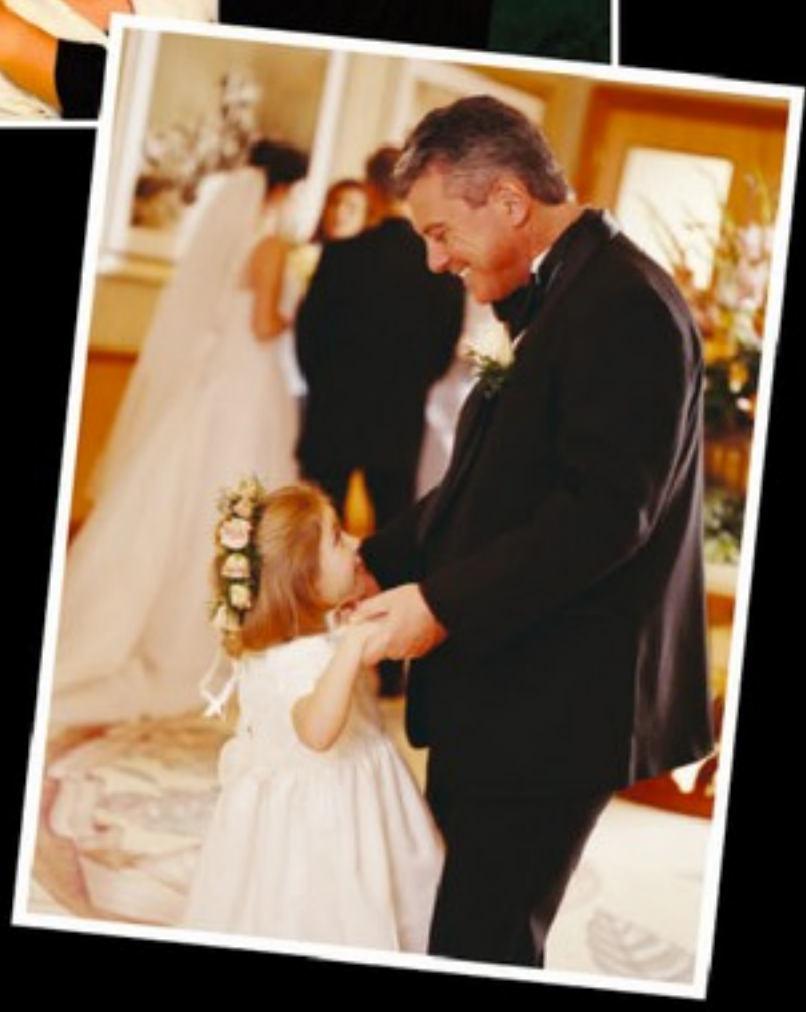

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CONQUER

Text and photos by Jad Davenport

I'M ELBOW-JOCKEYING with legendary travel photographer David Guttman, zooming in on an iceberg frosted in amber light. We're two miles off the coast of Greenland on the *Disko II*, a ship chartered by Norwegian Coastal Voyage (www.norwegiancoastalvoyage.us/), exploring the world's largest island.

Earlier in the year I'd taken another NCV ship to the Svalbard archipelago and got hooked on the arctic. The landscapes seem prehistoric, in summer the golden hour stretches to four hours, and remote villages are rich in culture—a travel photographer's dream.

But that's not enough. "Most people think travel photography is about creating a guest register of all the places they've been," Guttman says. "We know you've been there—we've seen the photos. What we really want to know is why."

It's a question I've had to answer for a different assignment each month over 10 years and across 100 countries. Here's what I've learned:

1 WORK AT HOME

Think the pros just show up in an exotic locale and stumble into beautiful moments bathed in golden light? Think again.

"Cruising around aimlessly for photos is a waste of time," says Jim Richardson, who has shot dozens of features for *National Geographic*. "Know the specific subjects and activities you want to shoot. It not only focuses your work, it also helps you know what to ignore."

Before I head out on assignment for *Modern Bride* or *Men's Journal*, I make photo wish-lists detailing how I'll get that shot of the tattooed paddler beside the Bora Bora overwater bungalow, or listing the prime weeks in May to photograph whale sharks in Utila. I cull shot ideas and logistics by poring through photo books and travel guides, and doing endless Google image searches.

2 PACK WISELY

Your kit should include a main and backup camera body (with built-in flash), an f/2.8 wide-angle in the 20mm range for tight work, a 50mm f/1.2 for low light and portraits, and an 80–200mm f/2.8 for wildlife and

THE WORLD

Top travel photographers' tips for bringing it all back home

POINT OF ENTRY: Tourists ruining a great shot? Without the Zodiacs this would have been a pretty picture of an iceberg. With them it became a cover for *Sierra Magazine*. People add scale and put the viewer there, so go ahead and let the view of tourists enhance your photographs.

VESSEL OF LIGHT (above): Interesting forms of transport like the *Disko II* polar cruise ship underscore the adventure of voyaging into remote regions.

GLAMOUR HOUND: This sled dog loved his reflection in my wide-angle lens, a perk of getting down on his level. I used a high f-stop for depth of field to keep the background sharp.

scenics. And bring an inexpensive, lightweight tripod.

Pack your gear in a hard-sided case for flights or bus rides. On the ground, I transfer to LowePro's DryZone Rover daypack ($200, street), with room for lunch and extra clothes, plus a waterproof compartment for my camera.

Bring your digital darkroom, in a waterproof case like OtterBox's medium laptop case ($170, street), which fits a laptop and backup 60GB hard drive. I upload daily to both—it's safer than using backup DVDs, which have jammed my laptop, or just using a mega-gig memory card. Sooner or later a card will fail—better to lose 1GB of Machu Picchu than all of Peru.

3 GET A NEW VIEW

The greatest peril in travel photography is also the easiest to avoid—the cliché. When I asked adventure photographer Cory Rich how he freshens up familiar subjects, he said, "I shoot 360 degrees around my subjects, and then I hold the camera up overhead and shoot down. When I'm done with that, I lie on my back and shoot up at them."

David Guttman has another trick. I watched him set his battered Nikon on autofocus and self-timer, then clip it to a rickety tripod. He extended it out over the bow of the *Disko II* as it crunched through ice for a shot of the ship that only a puffin could take.

4 LOVE THE WEATHER

While other travelers cursed the flat gray light haunting the early part of our Greenland journey, Guttman and I embraced it. "Studio photographers pay good money to get this diffused light," he said. The trick is to forget about landscapes and minimize the sky. Focus on portraits and details.

The best-kept secret to bad weather? The blue hour, those 15 minutes after sunset when color has left the sky. Grab your tripod, set your shutter speed between 8 and 15 seconds, and capture your subjects (glowing with warm incandescent lamps) against a velvety sapphire curtain.

5 BREAK THE ICE

No doubt about it, photographing strangers is tough but rewarding. "Don't pretend you're a spy," Richardson says. "Put the telephoto away, pop on the wide-angle, and introduce yourself."

Greenlandic's not your first language? Find a passenger headed home on your outbound flight, order cocktails, and practice. *"Haluu. Jad-imik ateqarpunga."* "Hello, my name is Jad."

Digital photographers have a never-fail icebreaker. Show your new acquaintances photos you've taken. Allow them to take pictures of you and of their friends. You'll cross that invisible border between passive observer and active participant—and your photos will be the richer for it.

6 BE PATIENT

A great photo has a combination of three things: a main subject, a background, and an elusive something Richardson calls a grace note. Rarely do you find them all at the same time.

In the village of Itilleq, beside a sky-blue house, I found the head of a musk ox from a recent hunt. It was compelling on its own, but I wanted people in the picture. So I waited, worrying about the other photos I was missing. Then I remembered what Richardson said once when I asked him how long he'd wait: "I'm pretty impatient. If something isn't happening in eight or nine hours, then I'm gone."

It only took an hour. A couple of boys came over. *"Qanoq ateqarpit?"* I asked. "What is your name?" They laughed at my linguistic butchery and laughed even harder when I let them photograph me next to the trophy. Would they mind posing? I lay on the wet grass as they hoisted it. Main subject: ox head. Background: blue house. Grace note: two boys. I had my shot.

7 STAY HOME

Is a Greenland cruise or African safari out of your budget? Do you put your dreams of being a travel photographer on hold? Hardly.

When I asked Guttman—who's worked in more than 200 countries—his favorite place to photograph, his answer surprised me: "The U.S. has the greatest diversity of landscape on the planet—from the Rocky Mountains to the Everglades, from volcanoes to icebergs," he said. "If you want to find some world-class travel photography, walk out your front door."

O CAPTAIN MY CAPTAIN! (top): The image of the captain at sea—with the red in his hat and the window trim—is classic. Minding the background, I waited until we passed an iceberg to shoot.

MAKE A WISH LIST (middle): This photo of Uummannaq was one of a hundred on my "to get" list that I carried with me. I compiled a roster of images I wanted to be sure to capture by reading guidebooks and travel websites.

CANDID COMPOSITION (bottom): I let these boys shoot photos of me on my Nikon D200 before asking if they'd let me include them in an image. Locals are not just models.

PETER VELTER

HOW TO READ A VIEW FINDER

Make sure what you see is what you get

By Debbie Grossman

You know a great picture when you see one. And you know enough to lift your camera to your eye when you see a perfect moment. So how come those super situations don't always turn out to be super pictures?

Maybe that's because even though you're looking, you're not really *seeing* what's in your viewfinder. If you learn to pay close attention to what's there, it won't be long before the picture you had in mind is the picture you get.

So, before you push that shutter button, ask yourself the questions on the pages that follow, each of them corresponding to a different element you'll see in your camera's viewfinder.

A Choose focus points with care.

B Watch the edges of your frame.

C Avoid putting your subject in the center.

D Use exposure comp as needed.

E Check your flash. Do you need it?

F Stop or capture motion with the shutter speed.

G Control depth of field with the aperture.

H (Not shown here.) Adjust your ISO for more or less sensitivity to light.

I Let the light dictate your white balance setting.

A What's the subject?

Chances are there's a reason you're taking the picture. And there's nothing worse than finding out that the very thing you wanted to photograph came out fuzzy. So before you click, make a conscious effort to ensure that what's important to you is what's in focus.

Using autofocus will take you part of the way there—not only does it compensate for our sometimes-faulty eyesight, it also keeps things sharp when they otherwise might, by error or forgetfulness, be blurred beyond fixing.

But a camera's autofocus system

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has its own ideas about what should be sharp, and if it's on total auto mode, it may focus on a zone that has nothing to do with your subject. Pay attention! If it picks the wrong zone, toggle around your focus points until the focus is on the right spot.

Another option: Set your autofocus to the center point. When you know what you want sharp, center the subject, hold your shutter button halfway down to focus, then swivel your camera and compose the shot again.

B What's around the edges?

The edges of the frame are the places in our pictures where all the junk collects, messing up our photos without our noticing. The edges are where unwelcome streetlights hang down from the sky, where disembodied hands float, and where things that should be making your composition better end up undermining it. So before you shoot, check those borderlands!

Don't just get rid of strays—find elements that can help hem in your subject and guide the eye to the thing that you're trying to photograph. If you're shooting outdoors, look for tree boughs that might make a natural frame for a portrait. If you're zooming in on a bug, use the surrounding leaves to make the photo about more than just the insect. If there's a picture frame growing out of someone's head, shift your position.

C Is your subject in the center?

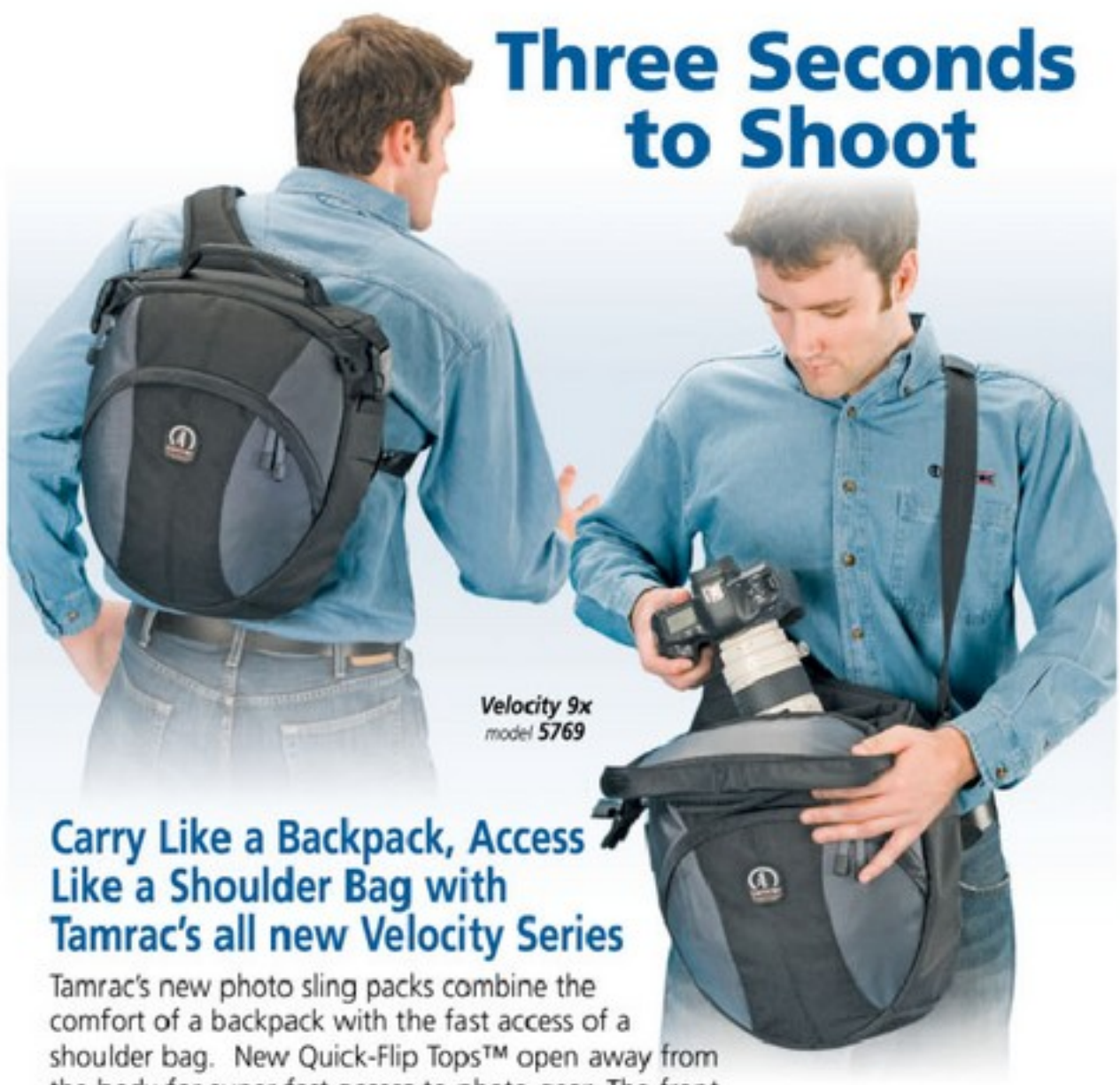
If you look through your viewfinder and find the most important thing in your picture smack in the middle of your frame, move! The one best way to get better composition and more compelling pictures is to keep the subject out of that central territory.

By the way, this rule applies chiefly to the rectangular frame of an SLR image. If you're shooting in square format, or plan to crop to a square, or you'll fill the frame with your subject, go ahead and put it in the center.

D Is your scene super bright or ultra dark?

Ever shoot a gorgeous snow scene in which, once you let your camera do its thing, the pretty white stuff turned gray? Or take a photo of a city at dusk only to find your picture's bright as day? To get your shot to look like what you see in your viewfinder, all you have to do is adjust your exposure compensation. Tell your camera to let in a little more light by cranking it up, and those white sandy beaches and brightly lit amber waves of grain will glow like they're supposed to. When you want to see the city lights but not everything that's hiding in the shadows, turn your exposure compensation down and get the night scene you're dreaming of.

Three Seconds to Shoot



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E Could you use a little light boost?

Sometimes the best uses of flash are at the very moments your camera doesn't pop it up. Take this sunflower picture, for example. Without assistance from the flash, the flowers would have been dark and the sky nicely exposed, or the flowers bright and the sky blown out. When you're looking at a scene that's very bright in the background and dark in the front, turn on that flash to balance out the scene.

You can also take years (or, at least, months) off the faces of your outdoor portrait subjects by adding a little extra light. Hide the shadows under their eyes by flashing them a bit. If you're getting too much or too little flash action, crank it down or up with flash exposure compensation.

F Is your subject whizzing by?

There's nothing worse than motion blur when you want a freeze frame. If in your mind's eye there's a frozen cyclist, but on your LCD monitor there's a whooshy smudge, you should have adjusted that shutter speed before you clicked. Set it at a minimum of 1/500 to stop the action.

What if you're envisioning a calming, peaceful, and blurred-out waterfall, but all you're getting is a stilted stream? If you want to really capture motion blur, make sure you leave your shutter open long enough. And before you do, put your camera on a tripod. When that's not an option, set it down on something flat and use your automatic timer to get the photo without jiggling it. Then dial your shutter speed to 1/2 sec or more.

G Is one element of your picture by far the most important?

When you were looking through the viewfinder at your beautiful grandmother as she sat at her kitchen table, all you saw was her face. Unfortunately, the camera picked up the cabinets, and the dishes in the sink, and the floral-patterned wallpaper behind her.

Next time, before you click, tune out the distractions by opening up your aperture. The smaller the number, the wider the aperture will be—and the less of your image will be in focus. Don't go down to f/1.4 for a portrait, or only grandma's nose will be sharp. Try f/2.8 and focus on her eyes.

Wide apertures, up to f/3.5, are also great for dramatizing still lifes. Food pictures and flower shots have all kinds of impact when you focus on that tiny bud, and let the rest fade into the background.

If, on the other hand, you don't want to lose a bit of that sunny landscape, close your aperture down tight. At f/16, you won't miss much.

H Do you love the light you have?

It's evening and the natural light of the setting sun is gorgeous, so you turned off the flash. But your pictures keep coming out blurry. You can still get the shot you want if you fix the ISO—the higher it's set, the less light you'll need to get a steady shot. (Note: ISO isn't shown in every viewfinder, but you can always find it in your camera settings.)

Fiddling around with ISO can help when you need to curb the light, too. If that motion blur shot you wanted was coming out way too bright, turn your ISO down and take the picture again.

I Do your colors look the way they should?

When the pretty golden glow of evening turns out way too blue in your photo, the culprit could be your automatic white balance. You can remedy that: Cycle through the white balance modes until you find one that replicates the real color of the moment. If it's still not right, see if your camera will let you set the Kelvin temperature. A higher one should do the trick—to ensure a warm look, start at 5000K and work your way up from there.

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BY DAN RICHARDS

BabyGenius

So new. So small.
So smart.

HERE'S THE LATEST ENGINE swap in DSLRs: The entry-level 6MP Nikon D40 got a 10MP image sensor to become the D40x, putting it in the race with such cost-cutter ten-shooters as the Canon EOS Digital Rebel XTi and Sony Alpha 100.

The D40x ($799, estimated street, with 18–55mm f/3.5–5.6 AF-S DX Nikkor; $729, body only) does not use the 10MP sensor of its upscale sibling, the D80, but, says Nikon, a "similar" APS-C-sized CCD. Figuring this was a lower-cost CCD, we worried it would show compromises in performance. Wrong. Image Quality data from the POP PHOTO Lab proved about on par with the D80, the top camera in our 10MP DSLR shootout (February 2007). To wit: Excellent resolution through ISO 3200, stellar noise control (Extremely Low through ISO 400, Very Low through ISO 1600), Excellent color accuracy.

As for the specs of the new camera—other than the 10MP imaging, addition of ISO 100, a boost in framing rate, and a drop in flash-sync speed—it's the same camera as the D40. Not similar, not derived from, but exactly the same camera: controls, menus, chassis, autofocus, metering, the works. So it has the same strengths and weaknesses of the D40, which we tested in April 2007.

For starters, the D40x is heavily menu-dependent; few settings can be accessed directly

WHAT'S HOT

- Top Image Quality for the money.
- Most compact 10MP DSLR so far.
- Shooting lag? What shooting lag?

WHAT'S NOT

- Needs AF-S lenses to autofocus.
- Meandering menu sequences.
- Limited AF system.

WHO'S THIS FOR?

- First-time DSLR buyers set on a 10MP model. • Nikon system users who want a lightweight body that's not lightweight in performance.

TOP: Absence of an LCD control panel makes for an uncluttered top. Aperture/exposure comp button (A) will get lots of presses if you use manual exposure mode. Function button (B) can be programmed to access a control of your choice.

by an external control. The upside **here is that the menus are very** legible and provide help screens for virtually every item. The downside is that adjustments can get tedious. For example, to set a white balance preset, you branch through Menu > Shooting Menu > White Balance before you come to the selections.

Yes, you can program the function (Fn) button near the lensmount for one-press access to a setting—but only one setting. And, yes, pressing the magnification button lets you toggle quickly through common settings (picture size, white balance, ISO, drive mode, exposure compensation, etc.) and provides useful thumbnail photos showing the effect of various settings. But we still think that's a lot of toggle-tapping.

The D40x in this regard reflects the increasingly schizoid personality of all the so-called entry-level DSLRs: Designed to be non-threatening to the SLR newcomer, **they have as few external control** switches as possible. At the same time, cameras in this class have added more and more sophisticated functions, which end up hidden under layers of menus. The D40x has nearly the capability of the Nikon D80, but throws some tricky curves when you want to get beyond all-auto shooting.

The basic handling of the D40x is quite pleasant. The ergonomic front grip and back thumb rest, and the well-positioned shutter button and command dial, give it a feel something like a slightly miniaturized D80. The finder has relatively low magnification (although certainly better than the tunnel-visioned D50 and D70), but has enough eye relief that eyeglass wearers can see the full frame plus finder readouts.

This is a tiny camera—smaller even than Canon's EOS Digital

NIKON D40x

CERTIFIED TEST RESULTS

IMAGE QUALITY (ISO 100–1600)

EXCELLENT

POOR ⟷ EXCELLENT

IMAGE QUALITY (ISO 3200)

EXTREMELY HIGH

POOR ⟷ EXCELLENT

RESOLUTION (ISO 100)

EXCELLENT 2075

1100 1300 1500 1700 1900 2100

POOR ⟷ EXCELLENT

COLOR ACCURACY (AVG. DELTA E)

EXCELLENT 6.95

14 12 10 8 6

POOR ⟷ EXCELLENT

NOISE AT ISO

0.9 EXT. LOW	100
1.05 EXT. LOW	200
1.05 EXT. LOW	400
1.35 VERY LOW	800
1.45 VERY LOW	1600
2.1 MODERATELY LOW	3200

3.0 2.5 2.0 1.5 1.0 0.5

UNACCEPTABLE ⟷ EXTREMELY LOW

HIGHLIGHT/SHADOW DETAIL

HIGH

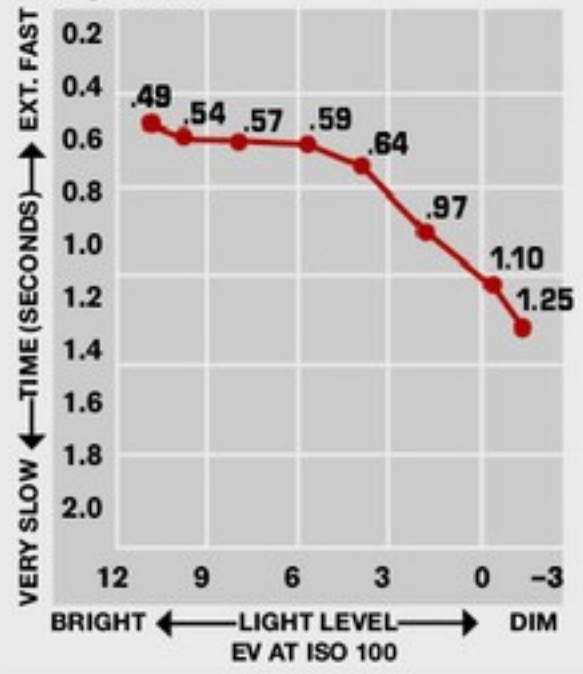
LOW ⟷ EXT. HIGH

CONTRAST (AT DEFAULT SETTING)

SLIGHTLY HIGH

LOW ⟷ HIGH

AF SPEED



NIKON D40x

VITAL STATISTICS

Imaging: 10.1MP (effective) CCD captures 10MP images (3872x2592) with 12 bits/color in NEF RAW format. **Storage:** SD cards. Stores JPEG, RAW, or RAW + Basic JPEG. **Burst rate:** Up to 100 Basic quality JPEGs at 3.1 fps (tested). **AF system:** TTL phase detection system with 3 selectable AF zones and red activation lights. Single-shot, continuous, and AF autoselect, predictive focus tracking. Sensitive down to EV –1 (at ISO 100, f/1.4). **Shutter speeds:** 1/4000 to 30 sec plus B (1/3-EV increments). **Metering:** TTL metering with 420-segment RGB sensor. 3D Color Matrix II evaluative metering, centerweighted (8mm circle), and spotmetering (approx. 2.5 percent of viewfinder). EV 0–20 (at ISO 100). **ISO range:** 100–1600 (in 1-EV increments, plus boost to ISO 3200). **Flash:** Built-in pop-up with i-TTL autoflash and 420-segment RGB sensor, GN 35.5 (ISO 100, feet). Flash sync at 1/200 sec. Dedicated hot-shoe. **Viewfinder:** Fixed eye-level, pentamirror. **LCD:** 2.5-in. TFT with approx. 230,000-pixel resolution. **Output:** Hi-Speed USB 2.0 and video. PictBridge compatible. **Batteries:** EN-EL9 Li-ion rechargeable; 520 shots per charge (CIPA rating). **Size/weight:** 5x2.5x3.7 in., 1.22 lb with card and batteries (body only). **Street price (projected):** $729, body only; $799 with 18–55mm f/3.5–5.6 GII AF-S DX Nikkor lens. **For info:** www.nikonusa.com.

VIEWFINDER TEST:
Accuracy: 97% (Excellent)
Magnification: 0.81X (Very Good)

DON'T KNOCK THE KIT LENS: Focusing down to 10.8 inches, the 18–55mm f/3.5–5.6 AF-S DX Nikkor achieves 1:5 magnification at 55mm. We used three snooted flash units, aimed from different directions, to get this glowing image at f/36, 1/125 sec, ISO 100.

DLSRs are Just Too Damn Big. At just over a pound and a half with the kit lens, it's no bother during a full day of shooting.

The D40x foregoes a top LCD control panel, placing the control readouts on the rear 2.5-inch LCD monitor. Most POP PHOTO testers preferred this bright, clear display to the D80's sometimes unreadable top control panel. Nikon lets you choose the look of the control panel: Classic is a straightforward array with exposure readouts dominating the screen; Graphic shows an iris diaphragm, whose aperture opens or closes as you change exposure settings; Wallpaper is similar to Classic, but adds any picture as background. We preferred Graphic—it's the cleanest of the three.

With only one command dial, the D40x takes more deliberation to adjust exposures. To set exposure compensation, for example, you press and hold a small button behind the shutter button while simultaneously turning the rear command dial. The same goes for manual exposure—to set aperture, press and hold the button while twirling the thumbwheel.

The camera may be small, but its shooting capacity is big. Set to highest resolution and Basic (highest compression) JPEG, the D40x cranks out 100 shots at slightly better than Nikon's claim of 3 frames per second, using a SanDisk Ultra II SD card. At Standard quality, it managed 100 shots at 2.7 fps, and at Fine quality, it slowed to 2.2 fps.

Is burst performance relevant to ordinary shooters? It can provide a good measure of real-world performance. When set to highest-quality 10MP JPEGs, the D40x fires off single-frame shots as fast as you can press the shutter. Even with combined RAW + Basic JPEG capture, the biggest gulp of data the camera can make, you can take a shot about once a second. So expect to get the shot when you want it.

The economy-model status of the D40x doesn't show in picture quality, either. At ISO 100, the D40x turned in an average resolution of 2075 lines, slightly behind the Nikon D80 and Canon EOS Digital Rebel XTi.

Its noise suppression was generally better than the D80's and much better than the Rebel's. As ISOs increased, the D40x's resolution exceeded that of the Rebel. Its noise levels of 0.9, 1.05, and 1.05 at ISOs of 100, 200, and 400, respectively, would qualify for a Ridiculously Low

Rebel XTi. In fact, the D40x qualifies as the smallest and lightest 10MP DSLR—at least until the Olympus E-410 reviewed in this issue comes to market. It's a potent counter to the complaint that high-megapixel

rating if we had one. (They all rank Extremely Low.) Noise reduction is applied steadily but unobtrusively at higher ISOs. At ISO 1600, noise was only Very Low, while resolution dipped by less than 5 percent, still Excellent. This is a great performance—especially for $799.

By ISO 3200, noise was getting noticeable, stepping up to the Moderately Low level, while resolution, at 1920 lines, stayed in the Excellent rating. The message: eminently usable in low light.

We achieved the best Color Accuracy scores with the D40x's contrast control set to –1. Why? The middle (default) contrast and saturation settings are slightly high—for the most neutral colors, turn either or both down a notch.

The camera has much of the same pre- and postproduction image adjustments as the D80, such as the Optimize Image menu of color/sharpness/contrast profiles, redeye fix, and D-Lighting to turn down excessive contrast. One of our favorite functions lets you do color corrections on a RAW file and save the edited image as a separate JPEG, in camera. (The D40x also carries over some of the D80's quirks, like the menu sequence for Adobe RGB color space: Menu > Shooting Menu > Optimize Image > Custom > Color Mode > Adobe RGB > Done. Earth to Nikon...)

Drawbacks? The D40x has the lens limitation of the D40—only AF-S lenses (the type with built-in AF motors) will autofocus on the camera. (See Editorial, April 2007, for the full story.) For a first-time SLR buyer this is a non-issue, as most future Nikon lenses will be AF-S. But shooters with some non-AF-S lenses—for whom a $729 10MP DSLR body might be attractive—have some thinking to do. Plus, the D40x's AF system is a rudimentary three-point array that, while fast and precise, doesn't have the across-the-frame tracking of the D80—or of competitors in its class.

One thing Nikon lost in the switch to the higher-res CCD was the fast 1/500 sec flash-sync speed. The D40x's CCD doesn't support the electronic shutter function that enabled the fast sync and so is limited to 1/200 sec—same as the D80. Nor does the D40x have the build quality, or multiflash control, of the D80. It is not a camera for heavy-duty trekking in the dusty boondocks.

So if you want a tougher camera, or if you have a bagful of older Nikon AF lenses, spend $925 (street, body only) for a D80. If not, the D40x provides the best imaging performance for the buck you can get in a 10MP camera. Expect long lines at the camera store.

COMPETITIVE SET

Canon EOS Digital Rebel XTi and Sony Alpha 100

How does the D40x stack up against the other sub-$800 10MP DSLRs? We compare them online.

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DynamicDuo

Two new 10MP DSLRs jump into the fray

E-510 FEATURES: Sporting the new Zuiko 14–42mm f/3.5–5.6 ED lens, the E-510 has a prominent grip and a logo touting its image stabilization system. Controls are well placed around the 2.5-inch LCD, with additional buttons for quick access to key settings.

WHEN OLYMPUS LIMITED sales of its first 10MP digital SLR, the Evolt E-400, to Europe and other regions last fall, we wondered why the U.S. got left out. Now Olympus is making it up to us—and more—with a pair of new 10MP DSLRs, the E-410 and E-510, which have several improvements over the short-lived Evolt E-400. Priced at $799 and $899 (estimated street), respectively, with a hot new Zuiko Digital 14–42mm (28–84mm equivalent) f/3.5–5.6 ED kit lens, these cameras land smack in the middle of the 10MP DSLR battleground.

We can't tell exactly how they'll compete until we test full production models in the POP PHOTO Lab and in the field. But based on our first look and the company's track record with DSLRs, we expect them to do well in terms of color accuracy, resolution, and noise reduction. In fact, with the narrower 4:3 aspect ratio of the Olympus Live MOS sensor, they could score resolution comparable to an 11.2MP DSLR with a 2:3 sensor. (For more on the relationship between aspect ratio and resolution, see The McNamara Report, January 2007.)

NEW AND NOTEWORTHY

- 10MP Live MOS sensor allows live preview with autofocus.
- The E-510 has a sensor-based IS system compatible with all Four Thirds Standard lenses.

WHO ARE THESE FOR?

- **E-410:** Those moving up to a DSLR and looking for a light, compact system—in addition to live preview and other features.
- **E-510:** Serious photographers who want IS for low-light shooting, plus a large battery and some extra control buttons.

TONY CORDOZA (CAMERA); JORDI CUBELLS BIELA/FOTOLIA.COM (LCD IMAGE)

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E-410
FRONT: Since it lacks the optical image stabilization and the prominent hand grip of the E-510, the E-410 is about 20% smaller and lighter. And with the 14–42mm f/3.5–5.6 kit lens, it also costs $100 less ($799 vs. $899).

If you're familiar with recent Olympus DSLRs such as the Evolt E-330, you'll recognize another benefit of the Live MOS sensor: Unlike nearly all other DSLRs, the E-410 and E-510 give you a live color preview on the LCD. It works similarly to the E-330 and the Panasonic Lumix DMC-L1: When you press a button, the internal mirror flips up and a live video image appears on the bright, sharp (230,000-pixel), 2.5-inch HyperCrystal LCD.

Unlike the Evolt E-330, the E-410 and E-510 can autofocus in Live Preview mode, although the AF may work more slowly in this mode than when Live Preview is turned off. Motion during preview was a bit jumpy on the preproduction model (about 15 frames per second, not the 30 fps needed for smoothness). And video can't be recorded to the memory card (as on compact digital cameras). But these issues shouldn't bother those stepping up from a digital compact, shooting underwater, or using macro without room to focus manually.

Both cameras also have a third-generation TruePic III image-processing engine that Olympus claims shortens startup time, increases AF speed (over the Evolt E-500), boosts burst capacity (3 fps for dozens of photos in highest-quality JPEG mode), and improves exposure accuracy. It also enables advanced noise filtering and anti-aliasing technology.

Blur buster

The E-510 packs a significant advancement over the E-410 and all Evolt DSLRs: mechanical image stabilization. This chip-based system works like those on the Sony Alpha 100 and Pentax K10D. Unlike the lens-based IS systems from Canon, Nikon, and Panasonic (Leica), which charge a premium for each image-stabilized lens, the Olympus system works with all legacy Four Thirds Standard lenses.

The E-510 can be set to counteract horizontal and vertical shake together, or just vertical shake if you want to use IS while panning. The company claims an additional 2 to 4 stops' handholdability over the nonstabilized E-410.

To accommodate the IS system, the E-510 is wider and thicker than the E-410, and it has a prominent grip that houses a higher-capacity Li-ion battery. But the E-410's battery is plenty powerful: Olympus claims up to 400 shots without Live Preview, and up to 200 with Live Preview on for 50% of the shots.

Internally, both camera bodies rely on a metal frame across the camera back and a stainless steel lensmount in front to improve durability. Most other internal components are made of strong plastic; body casings are molded polycarbonate with rubberized grip material on the shutter button side. Both cameras have dual card slots for CF and xD-Picture Cards, and can store RAW, JPEG, or RAW + JPEG (at several compression settings).

The E-510 has quick-access White Balance, AF mode, ISO, and Meter Pattern selection buttons on the back—saving you time and a few button clicks while shooting. Unfortunately, on the E-410, those same buttons just help you navigate the menus in the LCD or scroll around zoomed-in images in playback mode.

On both cameras, the LCD has an improved 176-degree viewing angle and easy-to-read fonts. You can turn off the display so it doesn't distract when you're using the viewfinder. The E-410 offers 30 preset scene modes; the E-510, 28. (The E-410's extras? Two underwater modes, for macro and wide-angle shooting are available for divers who purchase an optional Olympus waterproof housing.) Also on both, sample images appear on the screen to explain each preset mode. And before-and-after images let you view results as you adjust the saturation of captured images, turn them into black-and-white or sepia-toned, or remove redeye.

For just $100 more, we think the E-510's sensor-based IS system (plus larger battery, more comfortable hand grip, and external controls) makes it the better choice for serious photographers. In turn, the E-410 will appeal to entry-level DSLR shooters looking for a smaller, lighter, and more affordable camera body. ✪

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By Michael J. McNamara

MasterBlaster

Go pro with high speed and Live Preview

BIG-SCREEN DEBUT: The pro-level EOS-1D Mark III has a tough, magnesium-alloy body with weather seals, a 45-zone AF system, a highly sensitive 10.1MP CMOS sensor, and a gorgeous 3-inch LCD with Live Preview.

RATHER THAN UPGRADE its popular EOS 30D digital SLR, Canon has surprised us by announcing a pro-level 10.1MP EOS-1D Mark III. (The price wasn't set at press time, but we think it will street for just under $4,000, body only.) With live LCD preview and other enhancements, it's more than an upgrade to the 8.2MP EOS-1D Mark II N it replaces, and may pose a threat to Nikon's 12.4MP D2Xs.

Sports shooters and photojournalists will crave the Mark III's burst speed and improved capabilities in low light. It can capture up to 110 high-quality JPEGs at a blazing 10 frames per second—the Mark II N topped out at 8.5 fps. In RAW mode the burst capacity drops to 30 images, but still at 10 fps. Such rapid-fire action is backed by a shutter rated at 300,000 cycles and a new 45-zone autofocus system that includes 19 cross-type sensors for precision focus and tracking of subjects in low light.

The camera we looked at wasn't a testable production model, but once we get one into the POP PHOTO Lab, we expect image quality test results to improve incrementally over the older Mark II N. Why? The Mark III's new APS-H-sized 10.1MP CMOS sensor delivers increased resolution and expanded 14-bit color depth. (The 35mm lens factor is still 1.3X).

Real-world performance boosts should also come from the Mark III's incredible low-light sensitivity (the ISO range has been expanded to 50–6400), improved noise reduction powered by dual DIGIC III processing engines, and new Highlight Tone Priority controls.

Do pros really want a giant (and vulnerable) 3-inch LCD on their DSLRs? They should. Since the AF is disabled in Live Preview mode, the larger screen makes it much easier to focus and compose, and for critical work you can focus using the 5X or 10X magnification assist.

The camera can also be controlled remotely via a computer attached by Hi-Speed USB 2.0 connection or an optional Wi-Fi transmitter (with Live Preview active). And the video out port can be used to stream live preview (or playback) video to a big screen TV or studio monitor.

Now, if only the Mark III's light sensitivity and Live Preview mode came in a less expensive body (EOS 40D, anyone?).

NEW & NOTEWORTHY

- 10 fps burst.
- Live preview.
- ISOs up to 6400.
- 3-inch LCD.
- Super-tough, though heavy, body.
- Improved AF system.
- No pop-up flash.

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In Your Face

Sigma 18–50mm f/2.8 EX DC Macro AF

With Sigma's new 18–50mm f/2.8 macro ($420, estimated street), we jog past another milestone: This was the industry's first digital-only lens to be released in a second-generation version. The closest focusing of any Sigma zoom, this 30–85mm (equivalent, with our test camera's 1.6X lens factor) features a wider barrel and larger filter size, and much closer focusing (from 7.25 inches, rather than 11.25 inches) than the 18–50mm it replaces, at about the same price.

Hands On: Attractively finished in Sigma's matte-black "Pro" surfacing, the lens offers ribbed and rubberized zoom and manual-focus rings, and is well-marked with easily legible focusing, zoom, and macro scales. Internal focusing with a non-rotating front element, the lens can't be focused manually in AF mode. In MF mode, the action is smooth, but slightly underdamped, while zooming is both well-damped and even. Autofocusing on our test camera (Canon EOS Digital Rebel XTi) was rapid, quiet, and sure.

In The Lab: As expected, SQF tests found sharpness and contrast in the Excellent range at all focal lengths. DxO Analyzer 2.0 tests showed barrel distortion in the Visible range at 18mm (0.44%), and Imperceptible pincushion distortion at 28mm (0.03%) and 50mm (0.08%)—all satisfying results. In the macro range (10 inches at 50mm), barrel distortion jumped up into the Slight range (0.30%)—something of a surprise, as distortion usually drops at closer focusing distances. Light falloff was gone from the corners by f/3.5 at 18mm and 50mm. At 28mm, there was no falloff. This and the distortion numbers represent remarkable improvements over the earlier 18–50mm. (That lens, for example, vignetted between f/4 and f/5.6 at all focal lengths.) The new lens' maximum magnification ratios at the uniform close-focus distance of approximately 7.25 inches ranged from 1:4.96 at 18mm to

1:2.59 at 50mm. This is an unusual degree of magnifying power, especially at the wide end.

Conclusion: For tabletop shooters who like to reach out from the camera position to reposition or otherwise manipulate their subject, this 1:3 macro is probably the closest-focusing lens in its class. In all, it's a stellar performer, and significantly better by virtually all optical benchmarks than its predecessor, or, for that matter, competitors such as Nikon's comparable 17–55mm f/2.8 ($1,200, street).

Short Stack

Pentax DA 70mm f/2.4 Limited AF

The category's most compact short telephoto lens and Pentax's lightest digital-only tele/portrait optic, this ultra-shallow "pancake," the 70mm f/2.4 Limited AF ($540, street), delivers the 35mm equivalent of a 105mm's field of view. One of Pentax's elite "Limited" family, it has all-metal construction, engraved barrel markings, and "SP" (Super Protect) coating to guard against moisture and finger oils.

Hands On: This lens is well built: extremely compact and light, beautifully finished in matte black, and engraved with distance (meters, yellow; feet, blue) and depth-of-field scales. It's all-aluminum alloy, including the velvet-flocked lenscap and telescoping sunshade. The bright green ring signifies a DA, or digital-only, lens. We found its manual-focus turning action was even and very well-damped. AF action on the *ist DS was reasonably fast, accurate, and quiet. Its "Quick Shift" AF feature enables manual focusing in the AF mode.

In The Lab: SQF tests showed sharpness and contrast in the Excellent range at all apertures and magnifications. DxO Analyzer 2.0

tests found Imperceptible pincushion distortion (0.09%), a superior showing. Light falloff was gone from the image edges by f/3.5, about average. Its maximum magnification ratio of 1:8.14 at 27.25 inches was somewhat disappointing.

Conclusion: A good choice for portraiture, landscapes, and general snapshooting, this is an enticing piece of glass, especially for anyone wanting to travel light. For more speed, look into Pentax's 77mm

BY JULIA SILBER

Specifications

18–50mm (18.80–50.55mm tested), f/2.8 (f/2.99–3.03 tested), 15 elements in 13 groups. Focusing turns 60 degrees counterclockwise. Zoom ring turns 60 degrees clockwise. Focal lengths marked at 18-, 24-, 28-, 35-, and 50mm.

■ **Diagonal view angle:** 69–27 degrees. ■ **Weight:** 1.10 lb. ■ **Filter size:** 72mm. ■ **Mounts:** Canon AF, Nikon AF, Olympus Four Thirds, Pentax AF, Sigma AF, Sony AF. ■ **Included:** Lenshood, softcase. ■ **Street price:** $420.

Subjective Quality Factor

18MM

Size	5x7	8x10	11x14	16x20	20x24
2.8	96.6	95.5	93.0	87.9	81.7
4.0	97.0	96.1	93.9	89.9	85.0
5.6	97.1	96.2	94.1	90.3	85.7
8.0	97.1	96.1	94.0	90.1	85.5
11.0	96.8	95.8	93.6	89.3	84.2
16.0	96.4	95.3	92.7	87.7	81.6
22.0	95.5	94.2	90.9	84.2	76.0

28MM

Size	5x7	8x10	11x14	16x20	20x24
2.8	97.0	96.1	93.9	89.7	84.5
4.0	97.3	96.5	94.6	91.0	86.8
5.6	97.4	96.6	94.7	91.2	87.1
8.0	97.2	96.3	94.3	90.4	85.7
11.0	97.2	96.3	94.3	90.5	86.0
16.0	96.7	95.7	93.3	88.8	83.3
22.0	95.9	94.6	91.6	85.7	78.2

50MM

Size	5x7	8x10	11x14	16x20	20x24
2.8	96.8	95.8	93.5	89.0	83.6
4.0	97.2	96.4	94.4	90.8	86.5
5.6	97.1	96.3	94.2	90.4	85.9
8.0	97.1	96.1	94.0	90.1	85.4
11.0	97.3	96.5	94.8	91.2	87.3
16.0	96.9	96.0	93.8	89.7	85.0
22.0	96.2	95.0	92.2	87.0	80.6

key

A+	A	B+	B	C+	C	D	F

f/1.8 full-framer ($690, street). For ultralight globe trotting, pair up the 70mm and 21mm pancakes. ✪

Specifications

70mm (67.50mm tested), f/2.4 (f/2.46 tested), 6 elements in 5 groups. Focusing turns 130 degrees clockwise.

■ **Diagonal view angle:** 23 degrees.
■ **Weight:** 0.31 lb.
■ **Filter size:** 49mm.
■ **Mounts:** Pentax AF.
■ **Included:** Lenshood, softcase.
■ **Street price:** $540.

Subjective Quality Factor

70MM

Size	5x7	8x10	11x14	16x20	20x24
2.4	96.9	96.0	93.7	89.5	84.5
4.0	97.1	96.2	94.2	90.5	86.1
5.6	97.2	96.3	94.3	90.6	86.4
8.0	97.2	96.3	94.3	90.8	86.6
11.0	97.1	96.2	94.1	90.4	86.1
16.0	96.7	95.6	93.2	88.8	83.5
22.0	96.0	94.7	91.8	86.3	79.7

key

A+	A	B+	B	C+	C	D	F

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HotPocket

Tamron 18–250mm f/3.5–6.3 Di II Macro AF

While you were out, the digital-only superzoom got more super. Tamron, originator of the superzoom lens more than a decade ago, ups the ante with its new 18–250mm f/3.5–6.3 optic—boasting the industry's broadest zoom range, at nearly 14X (13.9X). A 28–388mm equivalent, it adds 50mm to the tele end and does so at no cost of weight, dimension, or optical performance over Tamron's 18–200mm f/3.5–6.3 lens (which remains in Tamron's catalog). Only the price is higher: at $499 (street), vs. $390 for the shorter lens.

Hands On: Compact and light, it's about the same size as the 18–200mm. Attractively finished in a satiny matte black, with ribbed and rubberized zoom and focusing rings (the former large, the latter on the small side), the lens sports the bright gold Di II band that distinguishes all Tamron digital-only lenses.

We found its zoom action slightly uneven, somewhat stiff and overdamped, which rendered the zoom lock unnecessary. AF action was fast and quiet. On the Canon EOS Digital Rebel XTi, with the lens barrel fully extended, it cast no shadow when used with built-in flash.

In The Lab: SQF data came in at Excellent for all focal lengths, a surprising development, considering that the 18–200mm (like most 11X superzooms) drops into the Very Good range at the long end. In DxO Analyzer 2.0 tests, we found Visible barrel distortion at 18mm (0.72%) and Slight pincushion distortion at 35mm, 100mm, and 250mm (0.18%, 0.22%, and 0.16%, respectively). These numbers are also noticeably better than the 18–200mm.

At the close-focusing distance at 250mm, we found Imperceptible barrel distortion (0.01%), suggesting an excellent lens for close-up work. Light falloff was gone from the corners by f/5.6 at 18mm, f/4 at 35mm, f/5.6 at 100mm and f/8 at 250mm (f/6.3 at close focus).

At the common close-focusing distance of approximately 16 inches, maximum magnification ratios ranged from 1:16.3 at 18mm to a very satisfying 1:3.08 at 250mm.

Conclusion: An impressive optical achievement, the industry's first 13.9X digital-only zoom hits a trifecta by expanding zoom range, utility, and optical performance. ✪

IMAGE QUALITY: The Tamron's excellent results in the Pop Photo Lab were matched by excellent results in the field, both in the studio and on the street.

WHAT'S HOT

- Broadest zoom range of any interchangeable lens.
- Strong optical performance.

WHAT'S NOT

- More expensive than most superzooms.
- Slightly stiff zoom action.

Specifications

18–250mm (18.52–238.11mm tested), f/3.5–6.3 (f/3.26–6.86 tested), 16 elements in 14 groups. Focusing turns 55 degrees counterclockwise. Zoom ring turns 80 degrees counterclockwise. Focal lengths marked at 18-, 35-, 50-, 70-, 100-, 200-, and 250mm.

■ **Diagonal view angle:** 75–6 degrees. ■ **Weight:** 0.99 lb. ■ **Filter size:** 62mm. ■ **Mounts:** Canon AF, Nikon AF, Pentax AF, Samsung AF, Sony AF. ■ **Included:** Lens-hood. ■ **Street price:** $499.

Subjective Quality Factor

18MM

Size	5x7	8x10	11x14	16x20	20x24
3.5	96.2	95.0	92.2	87.0	80.8
4.0	96.3	95.1	92.4	87.4	81.4
5.6	96.5	95.4	92.9	88.3	82.8
8.0	96.6	95.5	93.1	88.6	83.4
11.0	96.4	95.3	92.7	88.0	82.4
16.0	95.9	94.6	91.7	86.1	79.4
22.0	95.2	93.7	90.1	83.0	74.3

35MM

Size	5x7	8x10	11x14	16x20	20x24
4.0	96.4	95.4	92.8	87.6	81.4
5.6	96.7	95.7	93.3	88.8	83.5
8.0	96.9	96.0	93.8	89.8	85.1
11.0	96.9	96.0	93.8	89.9	85.5
16.0	96.4	95.3	92.8	88.1	82.6
22.0	95.6	94.2	91.0	84.8	77.1
29.0	95.1	93.6	90.0	82.5	73.1

100MM

Size	5x7	8x10	11x14	16x20	20x24
5.6	96.1	94.9	92.2	86.9	80.8
8.0	96.3	95.2	92.6	87.9	82.4
11.0	96.5	95.4	93.0	88.7	83.8
16.0	96.2	95.1	92.4	87.5	81.9
22.0	95.5	94.1	90.8	84.5	76.8
32.0	94.7	93.2	89.2	80.6	69.6
36.0	94.7	93.1	89.0	80.1	68.7

250MM

Size	5x7	8x10	11x14	16x20	20x24
6.3	93.5	90.4	81.6	68.1	58.1
8.0	94.0	91.2	83.4	71.3	62.0
11.0	94.7	92.3	85.8	75.5	67.2
16.0	94.8	92.4	86.0	76.0	67.7
22.0	94.2	91.5	84.1	72.3	62.5
32.0	93.0	89.6	80.0	64.6	52.0
40.0	91.7	87.5	75.2	56.4	43.1

key

A+	A	B+	B	C+	C	D	F

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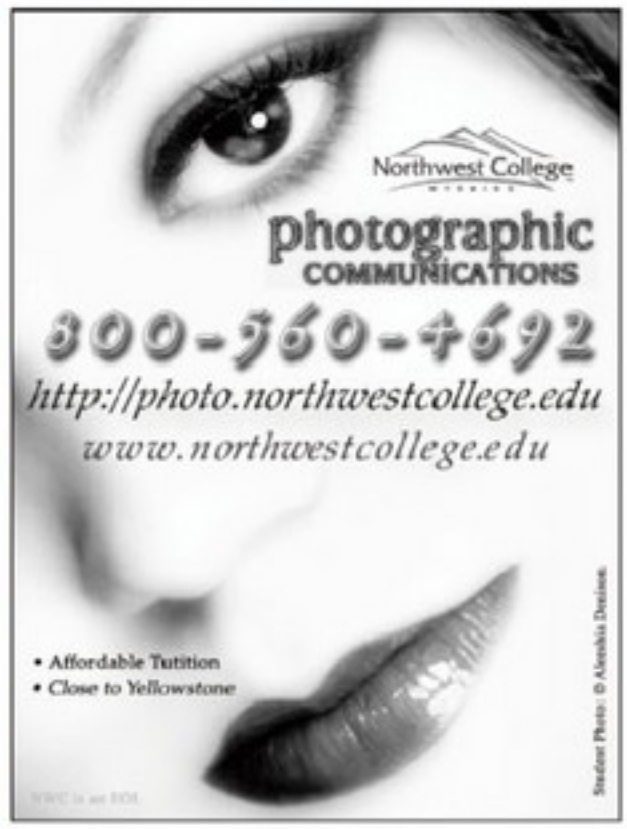

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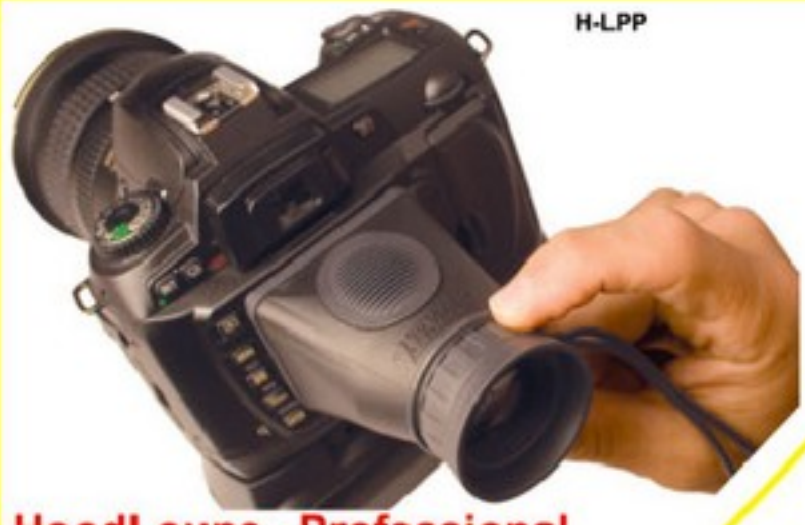

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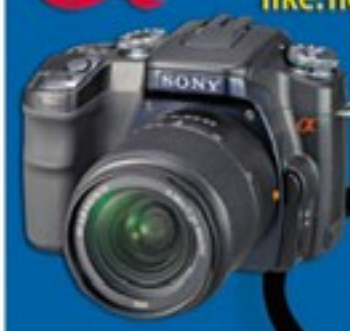

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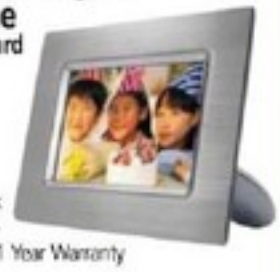

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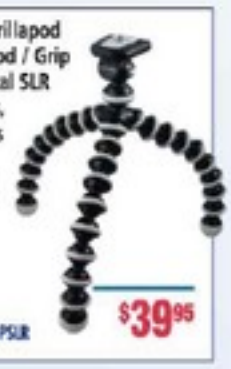

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- Magnesium alloy body
- Hi-speed 5 fps cont shooting
- 11-area Auto Focus system
- 3D Colour Matrix Metering II (AE)

D80
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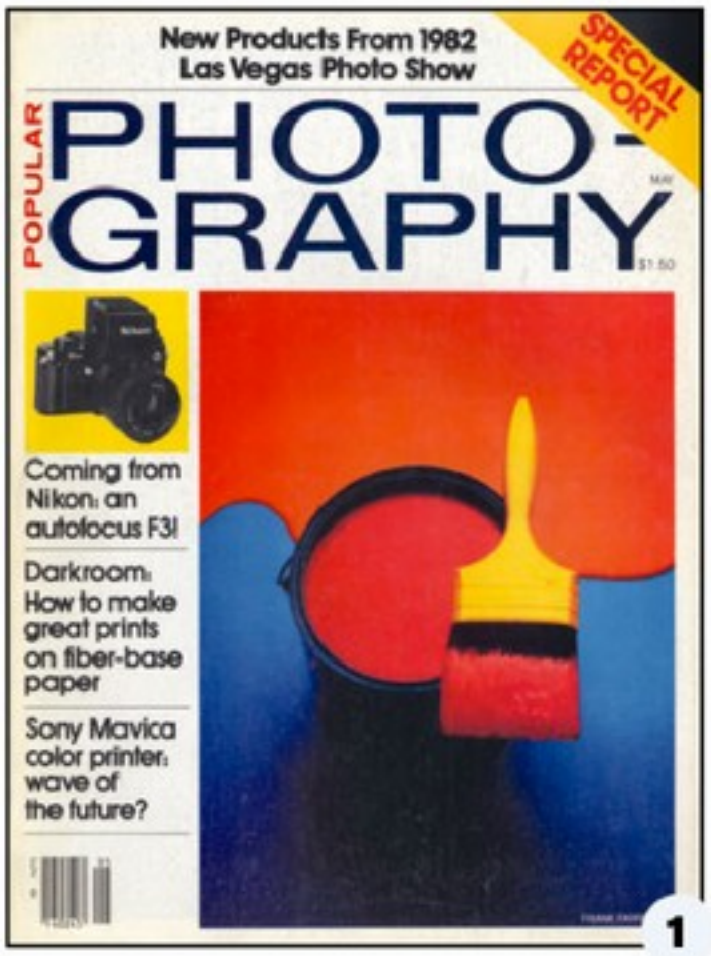
25 YEARS AGO

COVER: May 1982



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4

1. Paint it red: This artful still life was made by London-based photographer Frank Farrelly in his studio as an experimental photo for his working portfolio. He used an 8x10 view camera, 240mm lens, and Kodak Ektachrome film. Lighting was supplied by studio electronic flash. Polaroid film test shots determined his exposure.

2. Model T digital: This clunky Sharp CCD camera was a forerunner of today's sleek, streamlined digital cameras. Product Tester Michele Frank predicted that users would view their photos on home television screens and turn to POPULAR PHOTOGRAPHY for help in mastering the new medium.

3. Self-taught artist: John Albok, a tailor by trade, was a passionate and extremely gifted photographer who recorded life in depression-era New York. A Hungarian immigrant with a shop on Manhattan's Upper East Side, he possessed a wonderfully sensitive eye. Most of his photos, including this one, were made with a Rolleiflex.

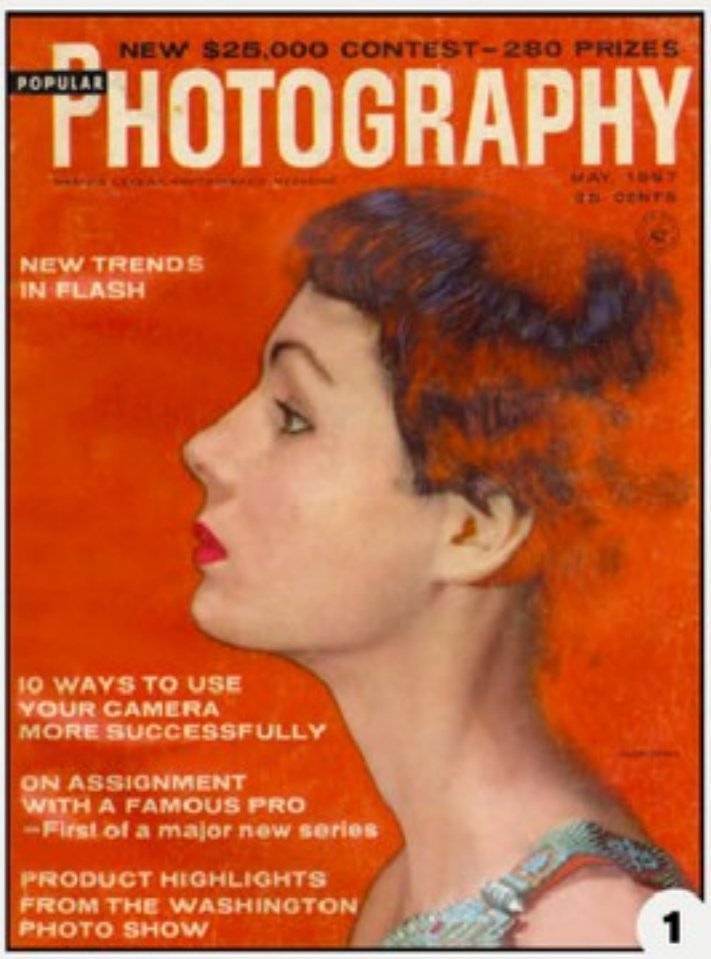
4. The camera that never was: The 1982 Photo Marketing Association Show Report included this Domnick 35mm SLR with interchangeable film cassette. Unfortunately, the Domnick–named after its inventor–never made it past the wooden mock-up shown here.

5. Perfection up close: Artist Bob Saltzman of Taos, NM, captured the perfection of flowers such as these violas in his exquisite close-ups. He shot on Kodachrome 64 slide film using a 35mm SLR with macro lens.

5

50 YEARS AGO

COVER: May 1957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1

2

1. Striking silhouette: This cover shot of model Renee Kenmore was made by London photographer Zoltan Glass using a 4x5 Linhof Technika and 210mm f/4.5 Voigtländer Apo-Lanthar lens. Exposure on Kodak Ektachrome was 1/5 sec at f/4.5. The film was partially developed, then exposed to light and finished normally to produce the solarized effect.

3

2. Perpetual also-ran: The latest attempt by Zeiss to compete with the Rolleiflex was this Ikoflex Favorit with coupled film/shutter wind, knurled rings to set aperture and shutter speeds, and built-in photoelectric meter. Though it was a very good camera, the reign of the TLR was ending, with Rolleiflex remaining the champ.

4

3. Eyes in the sky: Ever since Stieglitz and his famous Equivalents of the 1920s and '30s, cloud formations have fascinated photographers. Manuel Denner took this picture from an airliner using a 4x5 Speed Graphic, Daylight Ektachrome film, and an exposure of 1/50 sec at f/8.

4. Perfect combination: Barrett and Timmie Gallagher, a well-known professional photographer couple, call a wide-angle lens plus polarizing filter the perfect pair for travel pictures. An example: this color shot of the destroyer *Purvis*. A 21mm lens provided a panoramic view; the polarizer enhanced contrast.

5. Cheerful subject: Every parent will appreciate this happy picture taken by Brooklyn amateur Yook O. Hom of his four-year-old son Geortin. Hom used a Leica 111f, 90mm f/4 Elmar lens and Kodachrome Type A film. Lighting was supplied by a No. 2 photo flood plus a baby spot as fill-in. Exposure, 1/10 sec at f/4.

5

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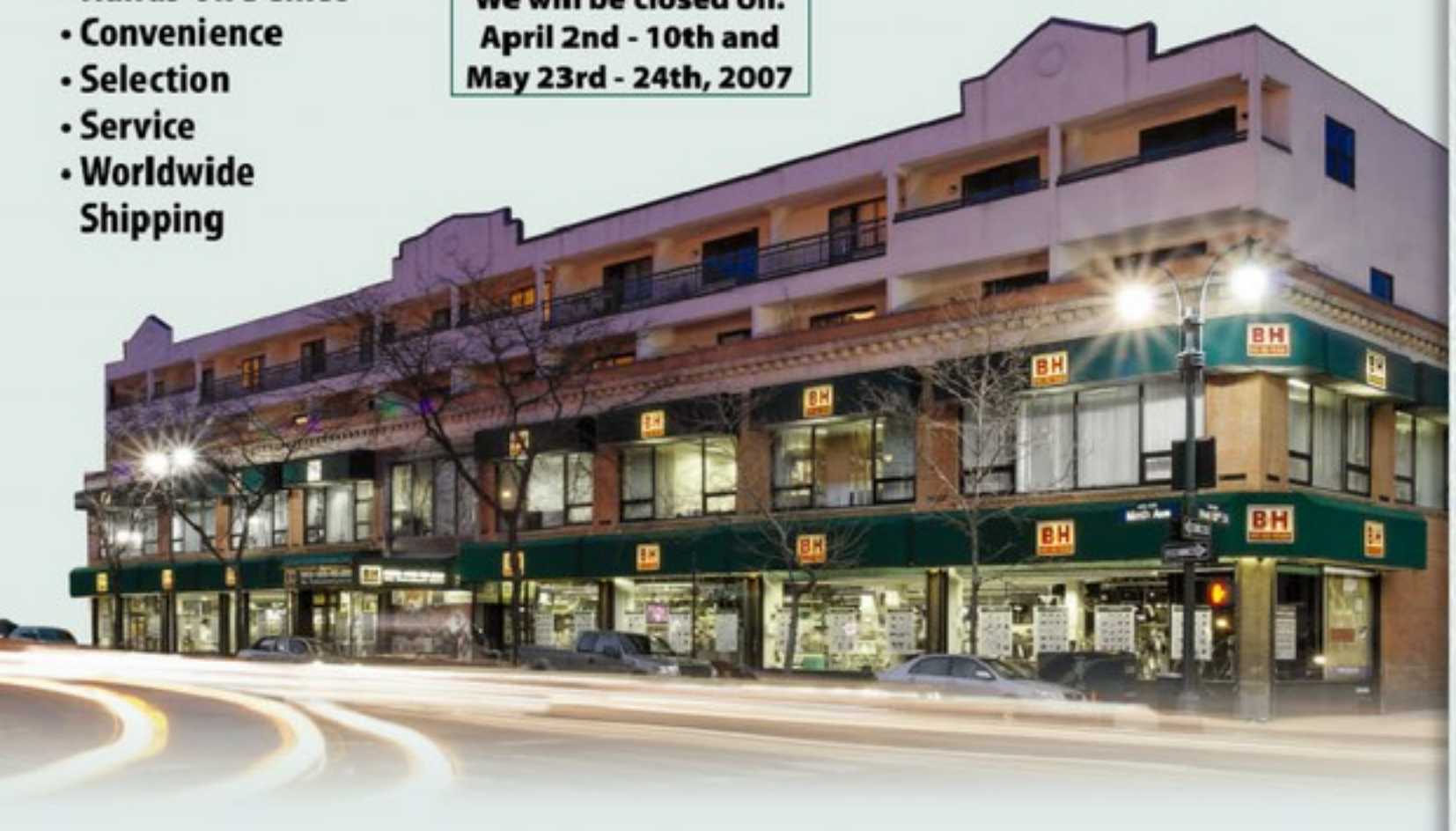

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#CAPSA550

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#FUFPS6000FD

Canon Powershot A640
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- Optical Viewfinder • 1.5 fps Burst
- 7.3-29.2mm f/2.8-4.1 (35 Equiv. 35-140mm) Lens • 50-400 ISO
- SD/SDHC (High Capacity) Card Slot
- 4x Optical Zoom • 4x Digital Zoom
- Dimensions 4.3 x 2.6 x 1.9"
- Weight 8.6 oz

#CAPSA640

HEWLETT PACKARD PhotoSmart M927
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- 3x Optical Zoom • 8x Digital Zoom
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#HEPSM927

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Optical Image Stabilizer
- 7.1 MegaPixels • 2.5" LCD Monitor
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- SD/SDHC (High Capacity) Card Slot
- 6x Optical Zoom • 4x Digital Zoom
- Dimensions 3.8 x 2.6 x 1.6"
- Weight 7.4 oz

#CAPSA710IS

Kodak EasyShare C743
- 7.1 MegaPixels • 2.4" LCD Monitor
- 3x Optical Zoom • 5x Digital Zoom
- f/2.7-4.8 (35 Equiv. 37-111mm) Zoom Lens
- Optical Viewfinder • 2 fps Burst
- SD Card Slot • 32MB Built-in Memory
- ISO 80-400 • Uses 2 "AA" Batteries
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#KOC743

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- Weight 11.3 oz

#CAPSG7

Kodak EasyShare V705 Dual Lens
- 7.1 MegaPixels • 2.5" LCD Monitor
- 5x Optical Zoom • 4x Digital Zoom
- *Dual Lens Technology: Schneider-Kreuznach Ultra W.A. lens* (23mm fixed equiv.) *plus Zoom Lens* f/2.8-3.9 (35 Equiv. 39-117mm) Lenses • SD Card Slot
- Dimensions 4 x 2 x 0.8"
- Weight 4.4 oz

#KOV705

Canon Powershot S3 IS
• Image Stabilizer technology
- 6 MegaPixels • 2" LCD Monitor
- 12x Optical Zoom • 4x Digital Zoom
- 6.0-72mm f/2.7-3.5 (35 equiv. 36-432mm) Lens
- SD Card Slot • Electronic Viewfinder
- Dimensions 4.5 x 3.1 x 3"
- Weight 14.5 oz

#CAPSS3IS

Leica D-Lux 3
• Mega Optical Image Stabilization
- 10 MegaPixels • 2.8" 16:9 Ratio LCD Monitor
- 4x Optical Zoom • 4x Digital Zoom
- 6.3-25.2mm f/2.8-4.9 (35 Equiv 28-112mm) Leica DC Vario-Elmarit Lens • ISO 80-400
- SD Card Slot • 13MB MB Built-in Memory
- Dimensions 4.2 x 2.3 x 1"
- Weight 6.5 oz

#LEDL3

Canon Powershot SD800 IS
Titanium body, DIGIC III Noise Reduction and Face Detection Technology
- 7.1 MegaPixels • 2.5" LCD Monitor
- 3.8x Optical Zoom • 4x Digital Zoom
- 4.6-17.3mm f/2.8-5.8 (35 equiv. 28-105mm) Lens • SD/SDHC (High Capacity) Card Slot
- Dimensions 3.5 x 2.3 x 1.0"
- Weight 5.3 oz

#CAPSSD800

Nikon Coolpix L5 VR
Vibration Reduction Technology
• In-Camera Red-Eye Fix
- 7.2 MegaPixels • 2.5" LCD Monitor
- 5x Optical Zoom • 4x Digital Zoom
- 6.3-31.4mm f/2.9-5 (35 Equiv. 38-190mm) Zoom Lens • SD Card Slot
- Dimensions 3.8 x 2.4 x 1.8"
- Weight 6 oz

#NICPL5

Canon Powershot SD900
Titanium body, DIGIC III Noise Reduction and Face Detection Technology
- 10 MegaPixels • 2.5" LCD Monitor
- 4x Optical Zoom • 4x Digital Zoom
- 7.7-23.1mm f/2.8-4.9 (35 equiv. 37-111mm) Lens • SD/SDHC (High Capacity) Card Slot
- Dimensions 3.6 x 2.3 x 1.0"
- Weight 5.8 oz

#CAPSSD900

Nikon Coolpix S7C VR
Revolutionary Wi-Fi capability
• Vibration Reduction System
- 7.1 MegaPixels • 3" LCD Monitor
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- Weight 4.9 oz

#NICPS7C

CASIO Exilim EX-S770
- 7.2 Megapixel • 2.8" LCD Monitor
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- Dimensions 3.7 x 2.4 x 0.7"
- Weight 4.5 oz

#CAEXS770

Nikon Coolpix S10 VR
Dynamic swivel design
• In-Camera Red-Eye Fix
- 6 MegaPixels • 2.5" LCD Monitor
- 10x Optical Zoom • 4x Digital Zoom
- 6.3-63mm f/3.5 (35 Equiv. 38-380mm) Zoom Lens • SD Card Slot • Auto Image Rotation • Dimensions 4.4 x 2.9 x 1.6"
- Weight 7.8 oz

#NICPS10

FUJIFILM FinePix A800
- 8.3 MegaPixels • 2.5" LCD Monitor
- 3x Optical Zoom • 6.9x Digital Zoom
- 8-24mm f/2.8-5.2 (35 Equiv. 36-108mm) Lens
- xD Card Slot • 10 MB Built-in Memory
- Dimensions 3.8 x 2.4 x 1.2"
- Weight 2.3 oz

#FUFPA800

OLYMPUS FE-200
• Digital Image Stabilization Mode
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- 5x Optical Zoom • 4x Digital Zoom
- 4.6-23mm f/3.3-4.8 (35 Equiv. 28-140mm) Lens • xD card slot
- Dimensions 3.9 x 2.4 x 1.1"
- Weight 5.4 oz

#OLFE200

FUJIFILM FinePix E900
- 9 MegaPixels • 2" LCD Monitor
- 4x Optical Zoom • 7.6x Digital Zoom
- 7.2-28.8mm f/2.8-5.6 (35 Equiv. 32-128mm) Lens
- xD Card Slot • Optical Viewfinder
- Dimensions 4 x 2.5 x 1.3"
- Weight 7.1 oz

#FUFPE900

OLYMPUS Stylus 730
• Water Resistant • BrightCapture Technology
• Digital Image Stabilization Mode
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- 3x Optical Zoom • 5x Digital Zoom
- 6.7-20.1mm f/3.5-5.0 (35 Equiv. 38-114mm) Lens • xD card slot
- Dimensions 3.8 x 2.4 x 0.8"
- Weight 4.6 oz

#OLS730

OLYMPUS Stylus 770 SW

- *Shockproof from 5' • Waterproof up to 33'*
- *Digital Image Stabilization Mode*
- 7.1 Megapixels • 2.5" LCD Monitor
- 3x Optical Zoom • 5x Digital Zoom
- 6.7-20.1mm f/3.5-5.0 (35 Equiv. 38-114mm) Lens • xD card slot
- Dimensions 3.6 x 2.3 x 0.8"
- Weight 5.3 oz

#OLS770SW

OLYMPUS Stylus 1000

- *Water Resistant* • BrightCapture Technology
- *Digital Image Stabilization Mode*
- 10 Megapixels • 2.5" LCD Monitor
- 3x Optical Zoom • 5x Digital Zoom
- 7.4-22.2mm f/2.8-4.7 (35 Equiv. 35-105mm) Lens • xD card slot
- Dimensions 3.8 x 2.2 x 0.9"
- Weight 4.9 oz

#OLS1000

Panasonic Lumix DMC-FX07

- *Mega Optical Image Stabilization*
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- Dimensions 2 x 3.7 x 0.9"
- Weight 4.7 oz

#PADMCFX07

Panasonic Lumix DMC-FZ50

- *Mega Optical Image Stabilization*
- 10.1 MegaPixels • 2" LCD Monitor
- 3.6x Optical Zoom • 2x Digital Zoom
- 7.4-88.8mm f/2.8-3.7 (35 Equiv 35-420mm) Leica DC Vario-Elmarit Lens • Electronic Viewfinder • SD/SDHC (High Capacity) Card Slot • Dimensions 5.5 x 3.4 x 5.6"
- Weight 23.5 oz

#PADMCFZ50

Panasonic Lumix DMC-LX2

- *Mega Optical Image Stabilization*
- 10 MegaPixels • 2.8" LCD Monitor
- 4x Optical Zoom • 4x Digital Zoom
- 6.3-25.2mm f/2.8-4.9 (35 Equiv 28-112mm) Leica DC Vario-Elmarit Lens • SD Card Slot
- Dimensions 2.2 x 4.2 x 1.1"
- Weight 6.6 oz

#PADMCLX2

SAMSUNG S-1050

with Face Recognition Technology

- 10.1 MegaPixels • 3" LCD Monitor
- 5x Optical Zoom • 5x Digital Zoom
- 7.8-39mm f/2.8-4.4 (35 Equiv. 38-190mm) Lens • 45 MB Built-in Memory
- SD/SDHC (High Capacity) Card Slot
- Dimensions 4.1 x 2.5 x 1"
- Weight 7.2 oz

#SAS1050

SONY CyberShot DSC-H5

- *Super Steady Shot Image Stabilization*
- 7.2 MegaPixels • 3" LCD Monitor
- 12x Optical Zoom • 2x Digital Zoom
- 6-72mm f/2.8-3.7 (35 Equiv. 36-432mm) Zeiss Lens • Electronic Viewfinder
- MS Duo Card Slot • 32MB Built-in Memory
- Dimensions 4.5 x 3.3 x 3.7"
- Weight 14.2 oz

#SODSCH5

SONY CyberShot DSC-N2

Touch Screen Operation

- 10.1 MegaPixels • 3" LCD Monitor
- 3x Optical Zoom • 2x Digital Zoom
- 7.9-23.7mm f/2.8-5.4 (35 Equiv. 38-114mm) Zeiss Vario Tessar Lens
- MS Duo Card Slot • 25MB Built-in Memory
- Dimensions 3.8 x 2.4 x 0.9"
- Weight 5.5 oz

#SODSCN2

SONY CyberShot DSC-S700

- 7.1 MegaPixels • 2.4" LCD Monitor
- 3x Optical Zoom • 6x Digital Zoom
- 6.3-18.9mm f/2.8-4.8 (35 Equiv. 35-105mm) Zeiss Vario Tessar Lens
- MS Duo/Pro Duo Card Slot
- 24 MB Built-in Memory
- Dimensions 3.6 x 2.4 x 1.1"
- Weight 6.3 oz

#SODSCS700

SONY CyberShot DSC-T50

Optic Image Stabilization

- 7.2 MegaPixels • 3" LCD Monitor
- 3x Optical Zoom • 2x Digital Zoom
- 6.3-19mm f/3.5-4.3 (35 Equiv. 38-114mm) Zeiss Vario Tessar Lens
- MS Duo Card Slot • 56MB Built-in Memory
- Dimensions 2.2 x 3.7 x 0.9"
- Weight 4.6 oz

#SODSCT50

PENTAX Optio A20

- *Face Recognition*
- 10 MegaPixels • 2.5" LCD Monitor
- 3x Optical Zoom • 4x Digital Zoom
- 7.9-23.7mm f/2.8-5.4 (35 Equiv. 37.5-112.5mm) Lens • SD/SDHC (High Capacity) Card Slot
- Dimensions 3.5 x 2.1 x 0.9"
- Weight 5.1 oz

#PEOA20

SAMSUNG NV10

- 10.1 MegaPixels • 2.5" LCD Monitor
- 3x Optical Zoom • 5x Digital Zoom
- 7.4 -22.2mm f/2.8-5.1 (35 Equiv. 35-105mm) Schneider Zoom Lens
- SD Card Slot • 20 MB Built-in Memory
- 2.5 fps Burst • ISO 100-1000
- Dimensions 2.4 x 3.8 x 0.8"
- Weight 5.3 oz

#SANV10

SONY CyberShot DSC-W55

• RAW™ noise reduction technology

- 7.1 MegaPixels • 2.5" LCD Monitor
- 3x Optical Zoom • 6x Digital Zoom
- 6.3-18.9mm f/2.8-5.2 (35 Equiv. 38-114mm) Zeiss Vario Tessar Lens
- MS Duo/Pro Duo Card Slot
- Dimensions 3.5 x 2.3 x 0.9"
- Weight 5.2 oz

#SODSCW55

SONY CyberShot DSC-W100

- 8.1 MegaPixels • 2.5" LCD Monitor
- 3x Optical Zoom • 2x Digital Zoom
- 7.9-23.7mm f/2.8-5.4 (35 Equiv. 38-114mm) Zeiss Vario-Tessar Lens • Optical Viewfinder
- MS Pro Duo Card Slot • 64MB Built-in Memory
- Dimensions 3.7 x 2.4 x 1"
- Weight 5.9 oz

#SODSCW100

Memory Cards

CF Compact Flash

	Kingston			Lexar		Sandisk			
	Std	Elite Pro	Ultimate	Platinum II	133x	Std	Ultra II	Extreme III	Extreme IV
256MB	8.95	—	—	—	—	13.95	—	—	—
512MB	9.95	14.95	—	24.95	—	16.95	19.95	—	—
1GB	16.95	22.95	29.95	34.95	49.95	28.95	29.95	38.95	—
2GB	29.95	34.95	49.95	54.95	69.95	38.95	44.95	57.95	84.95
4GB	—	69.95	94.95	—	139.95	66.95	70.95	86.95	159.95
8GB	—	176.95	199.95	—	249.95	—	129.95	149.95	309.95
12GB	—	—	—	—	—	—	—	229.95	—
16GB	—	—	—	—	—	—	—	299.95	—

MD Microdrive

	Hitachi	Seagate
3GB	109.95	—
4GB	124.95	79.95
6GB	164.95	—
8GB	—	129.95

SD HC Secure Digital High Capacity

	Kingston 4GB
Class #2	49.95
Class #4	50.95
Class #6	69.95

XD xD Memory

	Fuji	Lexar	Olympus		Sandisk	
	Type M	Std	Std	Type H	Type M	Type H
256MB	19.95	—	18.95	18.95	19.95	—
512MB	25.95	23.95	22.95	22.95	23.95	23.95
1GB	37.95	29.95	—	29.95	29.95	29.95
2GB	64.95	—	53.95	—	56.95	—

SD Secure Digital

	Kingston			Lexar				Sandisk				Panasonic		
	Std	Elite Pro	Ultimate	Std	Platinum 40x	Platinum II 60x	133x	Std	Ultra II	Ultra II Plus	Extreme III	5MBs	Class 2 10MBs	20MBs
128MB	—	—	—	9.95	—	—	—	9.95	—	—	—	7.95	—	—
256MB	5.95	7.95	—	14.95	14.95	—	—	13.95	—	—	—	14.95	25.95	—
512MB	6.95	9.95	—	21.95		24.95		16.95	19.95	CALL	—	15.95	—	34.95
1GB	9.95	13.95	—	29.95	—	34.95	44.95	28.95	29.95	29.95	38.95	18.95	28.95	69.95
2GB	19.95	29.95	30.95	49.95	—	54.95	69.95	38.95	44.95	44.95	52.95	31.95	—	79.95
4GB	—	—	—	—	—	—	—	—	—	—	104.95	68.95	—	—

MSDUO Memory Stick Pro Duo

	Lexar	Sandisk			Sony		
	Gaming	Std	Ultra II	Extreme III	Gaming	Std	High Speed
256MB	15.95	15.95	—	—	15.95	24.95	—
512MB	27.95	24.95	34.95	—	24.95	29.95	—
1GB	34.95	29.95	36.95	44.95	29.95	34.95	59.95
2GB	—	44.95	50.95	68.95	44.95	54.95	99.95
4GB	—	71.95	86.95	—	71.95	109.95	—

MSPRO Memory Stick Pro

	Lexar	Sandisk			Sony	
	40x	Std	Ultra II	Extreme III	Std	High Speed
256MB	—	15.95	—	—	24.95	34.95
512MB	19.95	23.95	—	—	27.95	54.95
1GB	24.95	29.95	44.95	79.95	34.95	81.95
2GB	—	44.95	—	149.95	54.95	136.95
4GB	—	71.95	—	—	—	274.95

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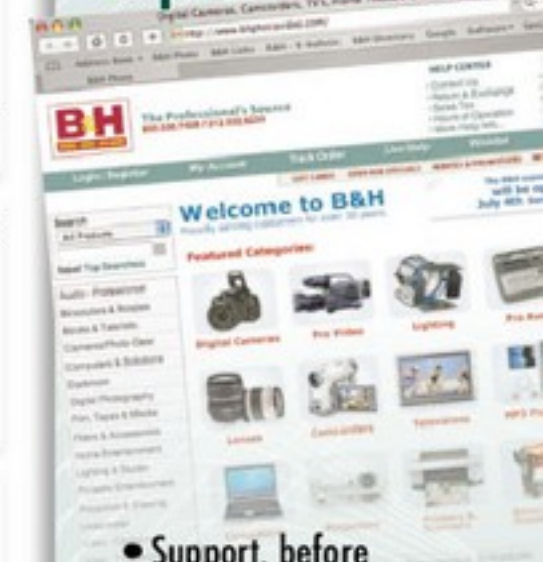

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Canon Digital Rebel XT
"D-SLR" Digital SLR Camera
- 8.2 MegaPixels CMOS Sensor
- 3456 x 2304 Maximum Resolution
- 1.8" LCD Monitor • SLR viewfinder
- Uses Canon EF Lenses (1.6x factor)
- CF, MD Card Slot • USB 2.0
- Auto or Manual Focus
- Built-in flash, Hot Shoe & Flash Sync.
- Selectable metering , AF modes, custom functions & flash Comp.
- Program, Aperture, Shutter, Manual, Depth-of-Field • 3 fps Burst
- ISO 100-1600 • Uses NB-L2H Battery
- Dimensions 5 x 3.7 x 2.6"
- Weight 17.1 oz Body Only

Digital Rebel XT (Black or Silver) Body Only ..... #CAEDRXTB
Kit with 18-55mm EF-S ..... #CAEDRXTK
Kit (Black Only) with 17-85mm EF-S ..... #CAEDRXT1785

Canon Digital Rebel XTi
"D-SLR" Digital SLR Camera
Self Cleaning Sensor with Dust Delete Data system
- 10.2 MegaPixels
- 3888 x 2592 Maximum Resolution
- 2.5" LCD Monitor • SLR viewfinder
- Uses Canon EF Lenses (1.6x factor)
- CF Card Slot • Auto or Manual Focus
- Built-in flash & Hot Shoe • USB 2.0
- Program, Aperture, Shutter, Depth-of-Field, Manual, Exposure Compensation • 3 fps Burst
- ISO 100-1600 • Uses NB-L2H Battery
- Dimensions 5 x 3.7 x 2.6"
- Weight 18 oz body only

Rebel XTi
Black Body Only ..... #CAEDRXTIB
Silver Body Only ..... #CAEDRXTIS

Canon EOS-30D
"D-SLR" Digital SLR Camera
- 8.2 MegaPixels
- 3504 x 2336 Maximum Resolution
- 2.5" LCD Monitor • SLR viewfinder
- Uses Canon EF Lenses (1.6x factor)
- CF Card Slot • Auto or Manual Focus
- Built-in flash, Hot Shoe & Flash Sync.
- Program, Aperture, Shutter, Depth-of-Field, Bracketing, Manual
- 3 or 5 fps Burst rate • USB 2.0
- ISO 100-3200 • Uses BP-511A Battery
- Dimensions 5.7 x 4.2 x 2.9"
- Weight 24.7 oz. body only

EOS-30D Body Only ..... #CAE30D
Kit w/18-55mm EF-S ..... #CAE30D1855
Kit with 17-85mm EF-S USM ..... #CAE30D1785

Canon EOS-1D Mark II N
"D-SLR" Digital SLR Camera
with RAW+JPEG simultaneous recording
- 8.2 MegaPixels
- 3504 x 2336 Maximum Resolution
- 2.5" LCD Monitor • SLR viewfinder
- Uses Canon EF Lenses (1.3x factor)
- Simultaneous SD & CF Card Slots
- Single, Continuous, or Manual Focus
- Program, Aperture, Shutter, Manual, Depth-of-Field, Auto Bracketing
- 8.3 fps Burst rate • Firewire
- ISO 100-1600 Expandable to 3200
- Uses NP-E3 Battery
- Dimensions 6.1 x 6.2 x 3.1"
- Weight 43 oz. Body Only

EOS-1D Mark II N Body Only ..... #CAE1D2N

Canon EOS-5D
"D-SLR" Digital SLR Camera
- ***Full-Frame 36x24mm DIGIC II CMOS sensor*** • 12.8 MegaPixels
- 4368 x 2912 Maximum Resolution
- 2.5" LCD Monitor • SLR viewfinder
- Uses Canon EF Lenses • USB 2.0
- CF, MD Card Slot with Playback file size display • Auto or Manual Focus
- 3 fps Burst rate • Hot Shoe & Flash Sync. • Program, Aperture, Shutter, Depth-of-Field, Bracketing, Manual
- ISO 100-3200 • Uses BP-511A Battery
- Dimensions 6 x 4.4 x 2.9"
- Weight 28.5 oz. body only

EOS-5D Body Only ..... #CAE5D

Canon EOS-1Ds Mark II
"D-SLR" Digital SLR Camera
- ***Full-Frame 36x24mm DIGIC II CMOS sensor*** • 16.7 MegaPixels
- 4992 x 3328 Maximum Resolution
- 2" LCD Monitor • SLR viewfinder
- Uses Canon EF Lenses • Firewire
- SD & CF, MD card slots • USB
- Single, Continuous, or Manual Focus
- Optional WFT-E1 Wireless • Program, Aperture, Shutter, Depth-of-Field, E-TTL II Autoflash, Manual, Flash Metered Manual • 4 fps Burst rate
- ISO 100-1600 • Uses NP-E3 Battery
- Dimensions 6.1 x 6.2 x 3.1"
- Weight 45 oz. Body Only

EOS-1Ds Mark II Body Only ..... #CAE1DS2

SLR Lenses & Flashes

Canon 50mm f/1.2 "L" Lens

- Fast, Quiet AF
- Super Spectra Coatings
- Passes Distance Information to E-TTL II
- Angle of View 46°
- 1.2-16 f/Stop Range
- Focus 1.5' to Infinity
- 72mm filter diameter
- Weight 19.2 oz

Canon 10-22/3.5-4.5 EF-S USM Digital Lens

- ***Exclusively designed for Digital SLRs***
- 35mm equivalent 16-35mm
- 3 aspherical lens elements
- 3.5-27 f/Stop Range
- Focus 9.5" to Infinity
- 72mm filter diameter
- Weight 13.6 oz

Canon 17-55/2.8 EF-S USM Digital Lens

- ***Exclusively designed for Digital SLRs***
- IS (Image Stabilizing) technology
- 2.8-22 f/Stop Range
- Focus 13.8" to Infinity
- Angle of View 78.3°-27.5°
- 77mm filter diameter
- Weight 22.4 oz

Canon 24-105/4 EF "L" IS USM Lens

- IS (Image Stabilizing) technology
- Dust and moisture resistant construction
- Fast and Quiet AF
- 4-22 f/Stop Range
- Focus 1.48' to Infinity
- 77mm filter diameter
- Weight 24 oz

Canon 580 EX Shoe Mount Flash

- Guide No. 190'
- E-TTL II, E-TTL, TTL & Manual
- Bounce & Swivel Head • Zoom Head (24-105mm)
- Recycling Time 6 Secs in normal mode; 3 Secs in rapid mode
- Angle of Coverage 84° horizontal
- Weight 13.2 oz

Canon MR-14EX Ringlight Flash

- Guide No. 46' • Incandescent focusing lamps
- 2 circular flash tubes • Recycling Time 7 Secs
- Illuminated LCD panel • Angle of Coverage 80°
- 7 Custom Functions • Supports E-TTL wireless
- Weight: Control unit 10 oz; Flash ring: 4.2 oz

Canon EOS Flash System

220EX	(IMP) 114.95	(USA)	119.95
430EX	CALL	MR-14EX Ringlight (USA)	449.95
580EX	CALL	MT-24EX Twin Flash (USA)	649.95

Canon EF-S Lenses for Digital Only	IMP	USA
EF-S Lenses are compatible with the 20D, 30D & Digital Rebel only		
60/2.8 USM Macro (52ø)	374.95	384.95
10-22/3.5-4.5 USM (77ø)	674.95	689.99
17-55/2.8 IS USM (67ø)	979.95	999.95
17-85/4-5.6 IS USM (67ø)	499.95	514.95
18-55/3.5-5.6 USM (58ø)	—	139.95

Canon EF Lenses	IMP	USA
15/2.8	559.95	579.95
20/2.8 USM (72ø)	399.95	419.95
24/2.8 (58ø)	279.95	289.95
28/2.8 (52ø)	159.95	169.95
28/1.8 USM (58ø)	384.95	399.95
35/2 (52ø)	219.95	229.95
50/1.8 (52ø)	74.95	79.95
50/1.4 USM (58ø)	299.95	309.95
50/2.5 Macro (52ø)	229.95	239.95
MP-E 65/2.8 1x-5x Macro (58ø)	799.95	829.95
85/1.8 USM (58ø)	329.95	339.95
100/2.8 USM Macro (58ø)	449.95	469.95
100/2 USM (58ø)	374.95	389.95
135/2.8 Soft Focus (52ø)	269.95	279.95
20-35/3.5-4.5 USM (77ø)	349.95	369.95
24-85/3.5-4.5 USM (67ø)	299.95	309.95
28-105/4.0-5.6 USM (58ø)	139.95	149.95
28-105/3.5-4.5 II USM (58ø)	219.95	229.95
28-135/3.5-5.6 IS USM (72ø)	399.95	409.95
28-200/3.5-5.6 USM (72ø)	339.95	359.95
55-200/4.5-5.6 II USM (52ø)	199.95	209.95
70-300/4.5-5.6 DO IS USM (58ø)	1099.95	1144.95
70-300/4-5.6 IS USM (58ø)	529.95	549.95
75-300/4.0-5.6 III (58ø)	149.95	159.95
75-300/4.0-5.6 III USM (58ø)	179.95	189.95
100-300 4.5-5.6 USM (58ø)	269.95	279.95

Canon TS-E MF Lenses	IMP	USA
24/3.5 "L"	1069.95	1099.95
45/2.8	1069.95	1099.95
90/2.8	1069.95	1099.95

Canon EF "L" Lenses	IMP	USA
14/2.8 USM	1749.95	1799.95
24/1.4 (77ø)	1089.95	1119.95
35/1.4 USM (72ø)	1099.95	1119.95
50/1.2 USM (72ø)	CALL	CALL
85/1.2 USM II (72ø)	1759.95	1789.95
135/2.0 USM II (72ø)	869.95	899.95
180/3.5 Macro USM (72ø)	1199.95	1239.95
200/2.8 USM (72ø)	639.95	659.95
300/2.8 IS USM (52ø rear)	3849.95	3899.95
300/4.0 IS USM (77ø)	1119.95	1149.95
400/2.8 IS (52ø rear)	6399.95	6599.95
400/5.6 USM (77ø)	1064.95	1099.95
400/4.0 DO IS (52ø rear)	5199.95	5299.95
500/4 IS USM (52ø rear)	5299.95	5499.95
600/4.0 IS (52ø rear)	6999.95	7199.95
16-35/2.8 (77ø)	1339.95	1369.95
17-40/4.0 USM (77ø)	669.95	679.95
24-70/2.8 (77ø)	1124.95	1139.95
24-105/4 IS USM (77ø)	1044.95	1059.95
28-300/3.5-5.6 IS USM (77ø)	2099.95	2199.95
70-200/4.0 USM (67ø)	559.95	579.95
70-200/4.0 IS USM (77ø)	1044.95	1059.95
70-200/2.8 USM (77ø)	1099.95	1139.95
70-200/2.8 IS (77ø)	1659.95	1699.95
100-400/4.5-5.6 IS USM (77ø)	1379.95	1399.95
1.4x II Teleconverter	274.95	279.95
2x II Teleconverter	274.95	279.95

USA = Imported & Warrantied by Canon USA
IMP = Imported & Warrantied by B&H (not qualified for Canon USA Rebates & Warranties)

Nikon D40

"D-SLR" Digital SLR Camera

- ***Compact and Lightweight***
- 6.1 MegaPixels
- 3008 x 2000 Maximum Resolution
- 2.5" LCD Monitor • SLR Viewfinder
- SD, SDHC (High Capacity) Card Slot
- Accepts Nikon AF Lenses (1.5x factor)
- Auto or Manual Focus • USB 2.0
- Program, Digital Vari-Program, Aperture, Shutter, Manual, Exposure Compensation, Bracketing
- ISO 200-1600 • Uses EN-EL9 Battery
- ***Nikon Inc. limited warranty included***
- Dimensions 3.7 x 5 x 2.5"
- Weight 17 oz Body Only

D40 Kit with 18-55mm DX ..... **#NID401855**

Nikon D50

"D-SLR" Digital SLR Camera

- 6.1 MegaPixels
- 3008 x 2000 Maximum Resolution
- 2" LCD Monitor • 2.5 fps Burst
- SLR Viewfinder • SD/MMC Card Slot
- Accepts Nikon AF Lenses (1.5x factor)
- Auto or Manual Focus • USB 2.0
- Program, Vari Program, Aperture, Shutter, Manual, Exposure Compensation, Bracketing
- ISO 200-1600 • Uses EN-EL3 Battery
- ***Nikon Inc. limited warranty included***
- Dimensions 5.2 x 4 x 3"
- Weight 19 oz Body Only

D50 Body Only ..... **#NID50**

Nikon D80

"D-SLR" Digital SLR Camera

- 10.2 MegaPixels • Hot Shoe
- 3872 x 2592 Maximum Resolution
- 2.5" LCD Monitor • SLR viewfinder
- Uses Nikon AF Lenses (1.5x factor)
- SD/SDHC (High Capacity) Card Slot
- Auto or Manual Focus • 5 fps Burst
- Program, Aperture, Shutter, Bracketing, Manual, Exposure Compensation • USB 2.0
- Optional Wireless Transmitter
- ISO 100-1600 • Uses EN-EL3e battery
- ***Nikon Inc. limited warranty included***
- Dimensions 4.1 x 5.2 x 3"
- Weight 20.6 oz. body only

D80 Body Only ..... **#NID80**

Nikon D200

"D-SLR" Digital SLR Camera

with image processing engine of the D2x

- 10.2 MegaPixels
- 3872 x 2592 Maximum Resolution
- 2.5" LCD Monitor • SLR Viewfinder
- Accepts Nikon AF Lenses (1.5x factor)
- CF, MD Card Slot • 5 fps Burst
- Auto or Manual Focus • USB 2.0
- Program, Aperture, Shutter, Bracketing, Manual • ISO 200-1600
- Uses EN-EL3e Battery w/Fuel gauge function • Optional Wireless Trans.
- ***Nikon Inc. limited warranty included***
- Dimensions 4.5 x 5.8 x 2.9"
- Weight 29.3 oz. body only

D200 Body Only ..... **#NID200**
Kit w/18-70mm DX ..... **#NID2001870**
Kit w/18-200mm DX ..... **#NID20018200**

Nikon D2Xs

"D-SLR" Digital SLR Camera

- 12.4 MegaPixels
- 4288 x 2848 Maximum Resolution
- 2.5" LCD Monitor • SLR viewfinder
- Uses Nikon AF Lenses (1.5x factor)
- CF, MD Card Slot • Continuous 5 fps
- High-Speed Crop Function
- Auto or Manual Focus
- Program, Aperture, Shutter, Bracketing, Manual
- GPS compatibility • Optional Wi-Fi
- ISO 100-800 • Uses EN-EL4a Battery
- ***Nikon Inc. limited warranty included***
- Dimensions 6.2 x 5.9 x 3.4"
- Weight 38.4 oz body Only

D2Xs Body Only ..... **#NID2XS**

FUJIFILM FinePix S5 Pro

"D-SLR" Digital SLR Camera

- 12.1 MegaPixels
- 23 x 15.5mm Super CCD SRII
- 4256 x 2848 Maximum Resolution
- 2.5" LCD Monitor • SLR viewfinder
- Uses Nikon AF Lenses (factor 1.5x)
- CF card slot • Auto or Manual Focus
- Program, Multi Program, Aperture, Shutter, Manual • Nikon i-TTL Flash Control & Built-in Flash • USB 2.0
- AE Bracketing • 3 fps Burst Mode
- ISO 100-3200 • Uses NP-150 Battery
- Dimensions 5.8 x 4.4 x 2.9"
- Weight 29.3 oz. body only

FinePix S5 Pro Body Only ..... **#FUFPS5**

SLR Lenses & Flashes

Nikon 10.5mm f2.8 Fish-eye DX ED-IF Digital Lens

- *Exclusively designed for use with Digital SLRs*
- Full-frame fish-eye lens
- 35mm equiv. 16mm
- ED (Extra-low Dispersion)
- IF (Internal Focusing)
- Minimum focus 5.5"
- Rear gelatin filter slot
- Weight 10.8 oz

Nikon 12-24/4.0 DX G AF-S ED-IF Digital Lens

- *Exclusively designed for use with Digital SLRs*
- 35mm equiv. 18-36mm
- SWM (Silent Wave Motor)
- ED (Extra-low Dispersion)
- IF (Internal Focusing)
- Focus 11.8" to Infinity
- 77mm filter diameter
- Weight 17.6 oz

Nikon 18-200/3.5-5.6 DX G AF-S ED-IF Digital Lens

- *Exclusively designed for use with Digital SLRs*
- 35mm equiv. 27-300mm
- VR II Vibration Reduction
- SWM (Silent Wave Motor)
- 3.5-22 1/Stop Range
- Focus 1.6' to Infinity
- 72mm filter diameter
- Weight 19.8 oz

Nikon 24-120/3.5-5.6 G AF-S VR Lens

- Vibration Reduction (VR) minimizes image blur caused by camera shake
- Silent Wave Motor for ultra-fast, ultra-quiet AF
- 3.5-22 1/Stop Range
- Focus 1.6' to Infinity
- 72mm filter diameter
- Weight 1.2 lbs

Nikon

Nikon AF Flashes	IMP	USA
SB-21A	179.95	—
SB-22S	119.95	—
NEW! SB-400	CALL	CALL
SB-600	CALL	CALL
SB-800	CALL	CALL
R1 Wireless Twin Flash	—	CALL
R1C1 Wireless Twin Flash	—	CALL
Nikon DX ED-IF Lenses for Digital Only		
10.5/2.8 Fish-Eye		CALL
12-24/4 G AF-S (77ø)		CALL
17-55/2.8 G AF-S (77ø)		CALL
18-55/3.5-5.6 G AF-S (52ø)		CALL
18-70/3.5-4.5 G AF-S (67ø)		CALL
18-135/3.5-5.6 G AF-S (67ø)		CALL
18-200/3.5-5.6 G AF-S (72ø)		CALL
55-200/4-5.6 G AF-S (67ø)		CALL

Nikon D-Type AF Lenses	IMP	USA
14/2.8 D ED	1239.95	1419.95
16/2.8 D (39ø) with Hood	599.95	769.95
18/2.8 D (77ø)	CALL	999.95
20/2.8 D (62ø)	449.95	489.95
24/2.8 D (52ø)	289.95	309.95
28/2.8 D (52ø)	209.95	234.95
35/2.0 D (52ø)	299.95	319.95
50/1.8 D (52ø)	104.95	114.95
50/1.4 D (52ø)	259.95	279.95
60/2.8 D Micro (62ø) (1:1)	369.95	399.95
85/1.8 D (62ø) with Hood	359.95	399.95
85/1.4 D IF (77ø)	924.95	1024.95
85/2.8 PC Shift, Manual (77ø)	CALL	1329.95
105/2.8 G AF-S ED-IF **VR** Micro (62ø)	CALL	CALL

Nikon D-Type AF Lenses	IMP	USA
105/2.0 DC D with Hood (72ø)	799.95	924.95
135/2.0 DC D (72ø)	969.95	1079.95
180/2.8 D ED-IF (72ø)	659.95	749.95
200/2 G AF-S ED-IF **VR** (52ø)	CALL	3999.95
200/4 D ED-IF Micro w/Case (62ø)	1139.95	1349.95
300/4.0 D AF-S ED-IF (77ø)	949.95	1124.95
300/2.8 G AF-S **VR** (52ø-R)	CALL	4499.00
400/2.8 AF-S II (52ø)	CALL	CALL
500/4.0 AF-S II (52ø)	CALL	CALL
600/4.0 AF-S II (52ø)	CALL	CALL
17-35/2.8 (77ø)	1299.95	1499.95
18-35/3.5-4.5 D (77ø)	369.95	449.95
24-85/3.5-4.5 G AF-S ED-IF (67ø)	289.95	299.95
24-85/2.8-4.0 D (72ø)	499.95	564.95
24-120/3.5-5.6 G AF-S **VR** (72ø)	489.95	514.95
28-70/2.8 ED-IF (77ø)	1334.95	1434.95
28-105/3.5-4.5 D (62ø)	239.95	249.95
35-70/2.8 D (62ø)	459.95	479.95
70-200/2.8 G AF-S ED-IF **VR** (77ø)	CALL	1614.95
70-300/4.0-5.6 G (62ø)	124.95	139.95
70-300/4.5-5.6 G AF-S **VR** (67ø)	CALL	CALL
80-200/2.8 D with Collar (77ø)	799.95	889.95
80-400/4.5-5.6 D **VR** (77ø)	1289.95	1429.95
200-400/4 G AF-S ED-IF **VR** (52ø)	4999.95	5099.95
TC-14E II (1.4x) Teleconverter	339.95	409.95
TC-17E II (1.7x) Teleconverter	349.95	419.95
TC-20E (2x) Teleconverter	—	299.95
TC-20E II (2x) Teleconverter	349.95	429.95

USA = Imported & Warrantied by Nikon USA (AF lenses include 1 year warranty plus 4 years extended service coverage)
IMP = Imported & Warrantied by B&H (not qualified for Nikon USA Rebates & Warranties)

Nikon SB-400 Speedlight Shoe Mount Flash

- Guide No. 98' • iTTL & Manual
- Fast Recycling Time 2.5 Secs
- Bounce Head • Angle of Coverage 56°
- Safety lock on flash shoe • Weight 4.5 oz

Nikon R1C1 Wireless Twin Flash

- Enables superb close-up lighting control with exceptional flexibility and innovative options
- Guide No. 66' • i-TTL, D-TTL, TTL & Manual
- Angle of Coverage 78° horiz.
- Includes two SB-R200 Speedlights & U-800 Wireless Speedlight Commander
- Weight 4.2 oz

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Quick Dial 64

OLYMPUS Evolt E-500

"D-SLR" Digital SLR Camera

- ***Supersonic Wave Filter***
- 8 MegaPixels
- 17.3 x 13" 4/3 FFT-CCD
- 3264 x 2448 Maximum Resolution
- 2.5" LCD monitor • USB 2.0
- SLR Pentaprism viewfinder
- ***4/3 Full Frame Zuiko Specific Lenses***
- CF, MD & xD Card Slot • 2.5 fps Burst
- Auto or Manual Focus
- Program, Aperture, Shutter, Manual, Bracketing, Exposure Compensation
- ISO 100-1600 • Uses BLM-1 Battery
- Dimensions 5 x 3.7 x 2.6"
- Weight 15.3 oz Body Only

E-500 Body Only.....**#OLEE500**
Kit with 14-45mm Zuiko..**#OLEE500K**
Kit with 14-45 and 40-150 Zuiko.....**#OLEE500KQ**

PENTAX K100D

"D-SLR" Digital SLR Camera
with Shake Reduction CCD Image Sensor

- 6.1 MegaPixels
- 3008 x 2000 Maximum Resolution
- 2.5" LCD Monitor • SLR viewfinder
- Uses Pentax AF Lenses (1.5x factor)
- SD Card Slot • Auto or Manual Focus
- 2.8 fps Burst rate • Program AE, Auto Picture Mode, Shutter Priority, Aperture Priority, Manual, Exposure Compensation, Auto Bracketing, AE Lock • USB 2.0
- ISO 200-3200 • Uses 4x "AA" Batteries
- Dimensions 5.1 x 3.6 x 2.8"
- Weight 19.8 oz. body only

Rebates Expire 3-27-07

K100D Body Only.....**#PEK100D**
Kit with SMCP-DA 18-55/3.5-5.6 AL.....**#PEK100D1855**

OLYMPUS Evolt E-330

"D-SLR" Digital SLR Camera

- ***Supersonic Wave Filter***
- 7.9 MegaPixels
- 17.3 x 13" 4/3 FFT-CCD
- 2.5" Live View LCD monitor
- SLR viewfinder • USB 2.0
- ***4/3 Full Frame Zuiko Specific Lenses***
- CF, MD Card Slot • 3 fps Burst
- Auto or Manual Focus
- Program, Aperture, Shutter, Manual, Bracketing, Exposure Compensation
- ISO 100-1600 • Uses LBH-1 Battery
- Dimensions 5.5 x 3.4 x 2.8"
- Weight 19.4 oz. Body Only

E-330 Body Only.....**#OLEE330**
Kit with 18-180mm.**#OLEE33018180**

PENTAX K110D

"D-SLR" Digital SLR Camera

- 6.1 MegaPixels
- 3008 x 2000 Maximum Resolution
- 2.5" LCD Monitor • SLR viewfinder
- Uses Pentax AF Lenses (1.5x factor)
- SD Card Slot • Auto or Manual Focus
- 2.8 fps Burst rate • USB 2.0
- Program AE, Auto Picture Mode, Shutter Priority, Aperture Priority, Manual, Exposure Compensation, Auto Bracketing, AE Lock
- ISO 200-3200 • Uses 4x "AA" Batteries
- Dimensions 5.1 x 3.6 x 2.8"
- Weight 19.8 oz. body only

Rebates Expire 3-27-07

K100D Body Only.....**#PEK110D**
Kit with SMCP-DA 18-55/3.5-5.6 AL.....**#PEK110D1855**

Panasonic Lumix DMC-L1

"D-SLR" Digital SLR Camera
Four-Thirds System (17.3 x 13mm) CCD

- 7.5 MegaPixels • 3 fps Burst rate
- 3136 x 2352 Maximum Resolution
- 2.5" LCD Monitor • SLR viewfinder
- Uses ***4/3 Full Frame Leica-Panasonic-Olympus Lenses*** (1.5x factor) • ***Image Stabilization***
- SD/SDHC (High Capacity) Card Slot
- Auto or Manual Focus • ISO 100-1600
- Program, Aperture, Shutter, Bracketing, Manual, Exp. Comp.
- USB 2.0 • Uses CGR-S603A/1B battery
- Dim. 5.7 x 3.4 x 3" • Wt. 18.7 oz. body only

Kit with Leica D Vario-Elmarit 14-50/2.8-3.5 MEGA O.I.S. Aspherical.....**#PADMCL1**

SONY Alpha A100

"D-SLR" Digital SLR Camera

- ***Super SteadyShot image stabilization and dust reduction***
- 10.2 MegaPixels • 3 fps Burst • USB 2.0
- 2.5" LCD monitor • SLR viewfinder
- Uses Sony Alpha (compatible with Minolta A-type bay mount) Lenses (1.5x factor) • Uses Sony Alpha ***(compatible with Minolta A-type bay mount)*** Lenses (1.5x factor) • Program AE, Shutter Priority, Aperture Priority, Manual, Exp. Comp., Bracketing
- Auto or Manual Focus, Eye Start AF
- ISO 100-1600 • Uses NP-FM55H Batt.
- 3.7 x 5.3 x 2.9" • Wt 19 oz. Body Only

Alpha Body Only.....**#SODSLRA100**
Kit with 18-70mm.....**#SODSLRA100K**
Kit with 18-200mm..**#SODSLRA100H**

Quick Dial 64

SLR Lenses & Flashes

SONY
85mm f/1.4 *Carl Zeiss Planar T Lens**

- Accurate Contrast Reproduction
- Focus Hold Button
- Angle of View 20° in Digital (29° in 35mm)
- 1.4-22 f/Stop Range
- Focus 2.8' to Infinity
- 72mm filter diameter
- Weight 19.2 oz

SONY
Compatible with Maxxum D-SLRs

Flash System

HVL-F36AM	219.95
HVL-F56AM	309.95

Digital Lenses

16/2.8 Fish-eye	929.95
20/2.8 (72ø)	609.95
28/2.8 (49ø)	229.95
35/1.4 (55ø)	1349.95
50/1.4 (55ø)	319.95
50/2.8 Macro (55ø)	439.95
85/1.4 Carl Zeiss (72ø)	1299.95
100/2.8 Macro (55ø)	629.95
135/1.8 Carl Zeiss (77ø)	1349.95
135/2.8 STF (72ø)	1149.95
300/2.8 G APO	5699.95
500/8 Reflex	609.95
11-18/4.5-5.6 DT (77ø)	579.95
18-70/3.5-5.6 DT (55ø)	189.95
18-200/3.5-6.3 DT (62ø)	449.95
24-105/3.5-4.5 D (62ø)	439.95
70-200/2.8 G APO (77ø)	2299.95
75-300/4.5-5.6 (55ø)	209.95

PENTAX
Rebate!
40/2.8 Limited SMCP-DA Digital "Pancake" Lens

- ***Specifically designed for digital cameras***
- Ultra-compact, ultra-light weight "pancake" design
- 35mm equivalent 60mm
- Quick-Shift Focus System • Treated with **smc** coating
- Filter Diameter 49mm
- Weight 3.2 oz

OLYMPUS
18-180/3.5-6.3 ED Zuiko Digital Lens

- ***Specifically designed for digital Four Thirds System cameras***
- 35mm equivalent 36-360mm
- 3.5-22.0 f/Stop Range
- 62mm Filter Diameter
- Weight 15.5 oz

OLYMPUS
FL-50 Shoe Mount Flash

- Guide No. 164'
- Full TTL Control
- Bounce Head
- Swivel Head
- Zoom Head (28-80mm)
- Recycling Time 6 Seconds
- AF Illuminator
- Illuminated LCD Display
- Weight 12.3 oz

OLYMPUS

Flash System

FL-20 Flash	114.95
FL-36 Flash	179.95
FL-50 Flash	374.95
RF-11 Ring Flash	229.95
SRF-11 Ring Flash Set	479.95
TF-22 Twin Flash	449.95
STF-22 Twin Flash Set	629.95

Zuiko 4/3 System Digital Lenses for E-1 & Evolt Cameras

8/3.5 Fish-eye	669.95
35/3.5 Macro (52ø)	199.95
50/2.0 Macro (77ø)	424.95
150/2.0 EP (82ø)	2199.95
300/2.8	5699.95
7-14/4.0 ED (72ø)	1519.95
11-22/2.8-3.5 ED (72ø)	674.95
14-45/3.5-5.6 EZ (58ø)	199.95
14-54/2.8-3.5 (67ø)	429.95
18-180/3.5-6.3 ED (62ø)	399.95
35-100/2.0 ED (77ø)	2199.95
40-150/3.5-4.5 (58ø)	229.95
50-200/2.8-3.5 (67ø)	829.95
90-250/2.8 ED (105ø)	5499.95
EC-14 1.4x Teleconverter	384.95
MF-1 OM Lens Adapter (Use your OM lenses on your 4/3 Camera) #260231	99.95

* Price After Rebate

PENTAX

Rebates Expire 3-27-07

New! Pentax Rebates!

K100D "D-SLR" Body
$50 Rebate

K110D "D-SLR" Body
$50 Rebate

AF360 FGZ Flash
Reg Price.....$219.95
Less Rebate.....*$25*
Final Cost.....*194.95*

AF540 FGZ Flash
Reg Price.....$339.95
Less Rebate.....*$50*
Final Cost.....*289.95*

Digital AF Lenses	Regular Price	Less Rebate	Final Cost
14/2.8 SMCP-DA	624.95	$100	524.95
21/3.2 SMCP-DA AL	469.95	$50	419.95
40/2.8 SMCP-DA Limited	274.95	$50	224.95
70/2.4 SMCP-DA Limited	539.95	$50	489.95
10-17/3.5-4.5 SMCP-DA	499.95	$100	399.95
12-24/4 SMCP-DA	719.95	$100	619.95
16-45/4 SMCP-DA	409.95	$100	309.95
50-200/4 SMCP-DA	229.95	$50	179.95
AF Lenses			
31/1.8 SMCP-A Limited	879.95	$100	779.95
43/1.9 SMCP-A Limited	479.95	$100	379.95
50/1.4 SMCP-A	219.95	$25	194.95
50/2.8 SMCP-A Macro	399.95	$50	349.95
77/1.8 SMCP-A Limited	689.95	$100	589.95
100/2.8 SMCP-A Macro	539.95	$100	439.95

SMCP-DA Digital Lenses

14/2.8 ED IF (77ø)	524.95*
21/3.2 AL Limited *"Pancake"* (49ø)	419.95*
40/2.8 Limited *"Pancake"* (49ø)	224.95*
70/2.4 Limited *"Pancake"* (49ø)	489.95*
10-17/3.5-4.5 ED IF (77ø)	399.95*
12-24/4 ED AL IF (77ø)	619.95*
16-45/4 ED AL (67ø)	309.95*
18-55/3.5-5.6 AL (52ø)	109.95
50-200/4-5.6 ED (52ø)	179.95*

AF Flash System

AF-360FGZ	194.95*
AF-540FGZ	289.95*

AF Lenses for 35mm & Digital SLRs

31/1.8 Limited (58ø)	779.95*
35/2.0 AL (49ø)	299.95
43/1.9 Limited *"Pancake"* (49ø)	379.95*
50/1.4 (49ø)	194.95*
50/2.8 Macro (52ø) with Case	349.95*
77/1.8 Limited (49ø)	589.95*
100/2.8 D FA Macro (49ø)	439.95*
17-28/3.5-4.5 F Fish-eye	379.95
28-80/3.5-5.6 J FA AL (58ø)	59.95
28-105/4-5.6 FA IF (62ø)	169.95
100-300/4.7-5.8 (58ø)	IMP. 99.95

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Made exclusively with glass from Schott (Zeiss) the world's finest optical glass supplier

Schott Glass in Brass Rings	55	58	62	67	72	77
Skylight (1B), UV	27.50	28.50	37.50	42.95	52.75	61.75
Skylight (1B), UV SH-PMC	49.95	54.50	59.95	71.50	89.95	99.95
Polarizer (Rotating)	45.95	53.95	59.95	69.95	79.95	82.95
Circular Polarizer	68.95	74.95	78.95	92.95	109.95	125.95
Circular Polarizer SH-PMC	106.95	112.95	122.95	139.95	154.95	177.95
Circular Polarizer Slim	68.95	74.95	78.95	92.95	109.95	125.95
#5 Lt Yel, #8 Yel, #25 Lt Red, #13 Green	27.50	28.50	37.50	42.50	52.75	61.75
#11 Yel/Grn, #15 Dark Yel, #22 Orange	27.50	28.50	37.50	42.50	52.75	61.75
81A, 81B, 81C	27.50	28.50	37.50	42.50	52.75	61.75
Digital Filter	111.95	114.95	118.95	134.95	157.95	189.95

B+W

B&H SPECIAL! Buy 3 or more Hoya Filters & Get 5% Off.

	55	58	62	67	72	77
UV, KR1.5	22.95	24.95	29.95	36.95	46.95	52.95
UV, KR1.5 Multi-Coated	32.95	34.95	42.95	49.95	62.95	79.95
UV, KR1.5 Slim W.A. Multi-Coated	69.95	79.95	89.95	96.95	107.95	112.95
Circular Polarizer	69.95	74.95	79.95	89.95	102.95	114.95
Circular Polarizer Multi-Coated	89.95	94.95	98.95	114.95	129.95	144.95
Circular Polarizer Slim W.A.	64.95	72.75	79.95	89.95	99.95	109.95
Kaesemann Circular Polarizer	102.95	104.95	114.95	129.95	144.95	164.95
81A, B, KR3, 6, 12, 15, KR1.5, 3, 6, 12, 15, 20	22.95	24.95	29.95	36.95	46.95	52.95
#021, 022, 023, 040, 041, 060, 061, 081, 090	22.95	24.95	29.95	36.95	46.95	52.95
For Infrared Film 092, 093, 489	104.95	107.95	112.95	124.95	149.95	174.95
Graduated (N.D. & Colors)	52.95	54.95	57.95	64.95	74.95	92.95
ND .3 (101), .6 (102)	22.95	24.95	29.95	36.95	46.95	52.95
ND .9 (103), 1.8 (106)	43.95	45.95	72.95	74.95	94.95	104.95
ND 3.0 (110), 4.0 (113), 6.0 (120)	43.95	45.95	72.95	74.95	94.95	104.95
Enhancing	43.95	45.95	72.95	74.95	94.95	104.95
Close-Up Lenses 0.25, 0.50, 1, 2, 3, 4, 5	22.95	24.95	29.95	36.95	46.95	52.95

cokin

B&H SPECIAL! Buy 3 or more Cokin Filters & Get 10% Off.

Cokin universal filter holder system allows you to use 1 of 160 different filters on many different sized lenses. Works with all lenses of SLR cameras (35mm or Digital) There are 3 different Series in the COKIN System. **1) "A" Series** for lens diameters from 36mm to 62mm. **2) "P" Series** for lens diameters from 48mm to 82mm. **3) "Z-PRO" Series** for lens diameters from 49mm to 96mm

Filters

Series	"A"	"P"	Z-Pro
001 Yellow	12.95	18.95	33.50
002 Orange	12.95	18.95	33.50
003 Red	12.95	18.95	33.50
004 Green	12.95	18.95	33.50
005 Sepia	12.95	18.95	34.95
006 Yellow-Green	12.95	18.95	33.50
020 Blue 80A	13.95	18.95	33.95
021 Blue 80B	13.95	18.95	33.95
022 Blue 80C	13.95	18.95	33.95
023 Blue 82A	13.95	18.95	33.95
024 Blue 82B	13.95	18.95	33.95
026 Warm 81A	13.95	18.95	33.95
027 Warm 81B	13.95	18.95	33.95
028 Warm 81C	13.95	18.95	33.95
029 Orange 85A	13.95	18.95	33.95
030 Orange 85B	13.95	18.95	33.95
035 Warm 81D	13.95	18.95	33.95
036 FLW	13.95	18.95	33.95
045 Sepia Light	13.95	18.95	33.95
046 FLD	13.95	18.95	33.95
047 Gold	13.95	18.95	—
056 Star 8	19.95	22.95	—
057 Star 4	19.95	22.95	—
059 Softstar	19.95	22.95	—
060 CS Incolor 1	14.95	19.95	—
063 CS Grey 2	14.95	19.95	—
083/830 Diffuser 1	17.95	19.95	—
084/840 Diffuser 2	17.95	19.95	—
085/850 Diffuser 3	17.95	19.95	—
086 Pastel 1	17.95	19.95	46.50
087 Pastel 2	17.95	19.95	46.50
103 Close-up +3	17.95	23.95	—
120 Grad G1 Grey	19.95	23.95	—
121 Grad G2 Grey	19.95	23.95	—
122 Grad B1 Blue	19.95	23.95	49.95
123 Grad B2 Blue	19.95	23.95	49.95
124 T1 Tobacco	19.95	23.95	49.95
125 T2 Tobacco	19.95	23.95	49.95
126 M1 Mauve	19.95	23.95	—
127 M2 Mauve	19.95	23.95	—
150 Fog 1	18.95	23.95	—
151 Fog 2	18.95	23.95	—
152 Grey ND2x	13.95	17.95	37.50
153 Grey ND4x	13.95	17.95	37.50
154 Grey ND8x	13.95	17.95	37.50
160 Linear Pol	26.95	38.95	—
164 Circular Pol	33.95	68.95	—
173 VC Blue/Yellow	26.95	43.95	—
185 Radial Zoom	15.95	20.95	—
194 Gellatin Holder	11.95	11.95	—
197 Sunset 1	21.95	25.95	51.50
198 Sunset 2	21.95	25.95	51.50
220 Mirage	32.95	—	—
346 Double Exposure	12.95	11.95	—

Why Filters for Digital Cameras? With sophisticated image editing tools like PhotoShop & PHOTO-PAINT, why bother with optical filters? Given enough time, talent and patience, you probably could emulate most filter effects in post-processing, but when would you find time to shoot, eat & sleep?

HOYA

B&H SPECIAL! Buy 3 or more Hoya Filters & Get 10% Off.

	58	62, 67	72	77	82
UV, Skylight (1B)	13.50	20.95	31.50	35.95	43.50
UV, Skylight (1B) HMC	20.95	29.95	37.50	40.50	58.50
UV, Skylight (1B) Super HMC	32.95	38.95	47.95	52.50	64.50
UV, Skylight (1B) Pro 1 Super HMC	59.95	68.95	79.50	95.95	103.50
UV, Skylight (1B) Ultra Thin	34.50	40.50	49.50	52.50	—
UV + Circular Polarizer Ultra Thin	77.95	95.95	137.95	172.50	—
Polarizer (Rotating)	20.95	20.95	34.50	40.50	56.95
Circular Polarizer	37.50	53.95	64.50	76.50	99.95
Circular Polarizer HMC	70.50	85.50	119.95	155.95	241.50
Circular Polarizer Ultra Thin Super HMC	77.95	94.50	137.95	172.50	259.50
Circular Polarizer Pro 1 Super HMC	122.95	157.50	190.50	224.95	329.95
"Moosie" Warm Circular Polarizer	55.50	79.50	98.95	118.50	152.95
K2 Yel, X0 Yel/Grn, Grn X1, Or G, Red 25A	19.50	29.95	37.50	44.95	56.95
K2 Yel, X0 Yel/Grn, Grn X1, Or G, Red 25A HMC	25.50	35.95	43.50	52.50	61.50
80A, B, C, 81A, B, C, 82A, B, C, 85, B, C	19.50	29.95	37.50	44.95	56.95
80A, B, C, 81A, B, C, 82A, B, C, 85, B, C HMC	25.50	35.95	43.50	44.95	61.50
Close Up Set	44.95	62.95	80.95	89.95	—
Close-Up Set HMC	64.50	85.50	—	—	—
Cross Screen	19.50	29.95	37.50	44.95	56.95
Diffuser	19.50	29.95	37.50	44.95	56.95
Fluorescent FLD, FLW	19.50	29.95	37.50	44.95	56.95
Fluorescent FL-D, FLW HMC	25.50	35.95	43.50	52.50	—
Grad Color (Blue, Emerald, Grey, Mauve, Pink, Tobacco, Yellow)	22.50	—	—	—	—
Intensifier – Blue, Green Field, Enhancement (Red)	44.95	58.50	64.50	77.95	—
Neutral (Clear) Ultra Thin HMC	34.50	40.50	49.50	52.50	—
Neutral Density 2x, 4x, 8x	19.50	29.95	37.50	44.95	56.95
Neutral Density 2x, 4x, 8x HMC	25.50	34.95	43.50	52.50	61.50
Soft A, B	34.50	44.95	52.50	55.50	—
Soft Spot Set	37.50	49.50	58.50	64.50	—
Star 6, Star 8	25.50	37.50	43.50	49.50	—

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Warm UV, Haze 2A	24.38	26.01	36.92	64.36	89.25
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Circular Polarizer Thin Wide-Angle	—	67.32	91.90	123.42	—
Polarizer (Rotating mount)	17.89	21.19	CALL	40.22	53.09
#8 Yellow, #11 Green, #15 Deep Yellow, #25 Red	14.48	15.71	28.87	39.07	53.35
#12 Yellow, #16 Orange, #21 Orange	24.38	26.01	36.92	64.36	89.25
#23A Lt Red, #29 Dark Red, #47 Blue, #58 Blue	24.38	26.01	36.92	64.36	89.25
Color Conversion 80A, 80B, 81A, 81B	14.48	15.71	28.87	39.07	53.35
Color Conversion 81C, 81EF, 82A, 82B, 85, 85B, 85C	24.38	26.01	36.92	64.36	89.25
#81.2 Warming	14.48	20.96	28.87	39.07	53.35
#87 Infra-Red	113.02	124.34	136.17	163.40	—
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Hollywood FX Black Pro Mist 1/2, 1, 2, 3	50.69	55.69	69.67	91.60	120.56
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Hollywood FX Pro Mist 1/2, 1, 2, 3	50.69	55.69	69.67	91.60	120.56
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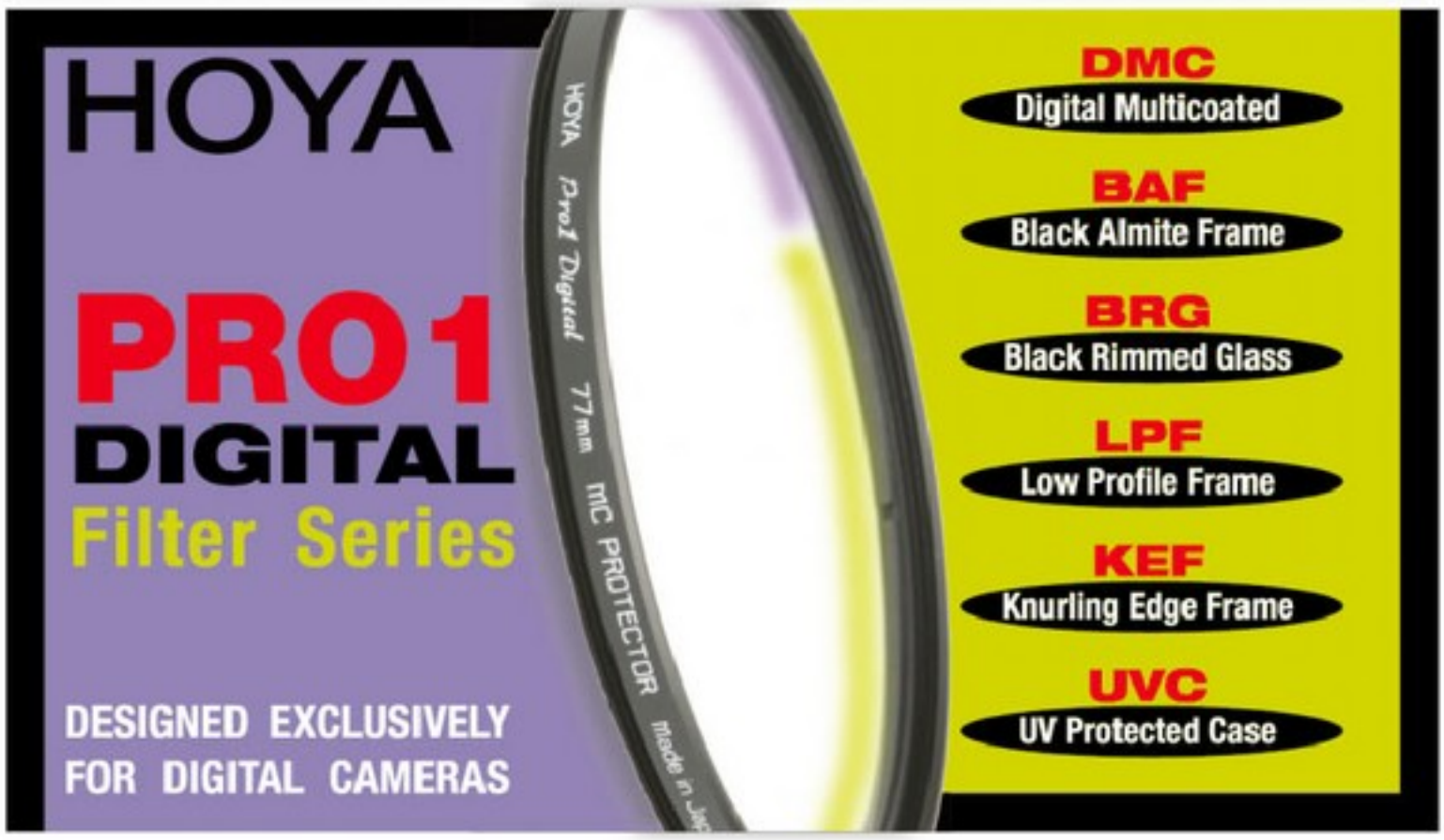

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DF120 Digital Slave Flash

- Acts as a Slave to all Digital Cameras that have a Built-In Flash
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- Swivel Head
- 5 second Recycle Time
- Includes Bracket & Multi-Angle Stand
- Weight 1.6 oz

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- TTL Mode
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- Weight 16 oz

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- Works with any digital or film camera
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Vivitar
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OM-MZ70	Metz 70MZ-4, 70MZ-5
OM-PZ4	Sunpak 4000, Metz 40AF-4N
OM-SB16	Nikon SB16
OM-SB5	Nikon SB-50, 80DX
OM-600	Nikon SB-600
OM-EX	Canon 420EX
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Digi-Slave
for Digital Cameras

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- 77mm filter diameter
- Weight 16.6 oz

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17-70mm f/2.8-4.5 Macro DC Lens

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- Minimum focus 7.9"
- Magnification ratio of 1:2.3
- 72.4°-20.2° Angle of View
- 72mm filter diameter
- Weight 16 oz

SIGMA
18-200mm f/3.5-6.3 IF Asph. DC Lens

- *Exclusively designed for use with digital SLR cameras*
- Focus 17.7" to Infinity
- Magnification ratio of 1:4.4
- 69.3°-7.1° Angle of View
- 62mm filter diameter
- Weight 14.4 oz

SIGMA
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DG 24/1.8 EX DF Aspherical Macro (77ø)	339.00	339.00^	339.00^	—	339.00	339.00
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DG 24-60/2.8 EX (77ø)	399.00	399.00^	399.00^	—	399.00	399.00
DG 24-70/2.8 EX Aspherical (82ø)	429.00	429.00^	429.00^	—	429.00	429.00
DG 28-70/2.8-4.0 EX (58ø)	129.00	129.00^	129.00^	—	129.00	129.00
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DG 28-200/3.5-5.6 Aspherical HZ Macro (62ø)	249.00	249.00^	249.00^	—	249.00	249.00
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DG 135-400/4.5-5.6 APO Aspherical (77ø)	589.00	589.00^	589.00	—	589.00	589.00
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19-35/3.5-4.5 (77ø)	139.95	159.95	169.95	159.95	159.95
28-80/3.5-5.6 (58ø)	89.95	69.95	79.95	69.95	69.95
28-105/2.8-3.8 (72ø)	—	159.95	169.95	159.95	—
28-210/3.5-5.6 (72ø)	134.95	149.95	159.95	149.95	—
28-210/4.2-6.5 AS IF (72ø)	—	179.95	189.95	179.95	179.95
70-210/4.5-5.6 (55ø)	89.95	99.95	119.95	99.95	—
100-300/5.6 (55ø)	109.95	114.95	129.95	114.95	114.95
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- *Exclusively designed for Digital SLRs*
- Fast internal focusing with one-touch "Focus Clutch Mechanism"
- Two Aspherical lens elements
- Weight 20.1 oz

Tokina
10-17mm f/3.5-4.5 ATX DX Digital Lens

- *Exclusively designed for Digital SLRs*
- A full-frame fish-eye lens that gives the photographer a 180°; field of view with dramatic curvature of field or "fish-eye" effect
- Water Proof optical coating

TAMRON
17-50mm f/2.8 XR LD-IF Di II Digital Lens

- *Exclusively designed for use with digital SLR cameras*
- Focus 10.6" to Infinity
- Magnification ratio of 1:4.5
- 78°-31° Angle of View
- 67mm filter diameter
- Weight 15.2 oz

TAMRON
28-300mm f/3.5-6.3 XR Di Lens

- *Desirable for Digital SLR Cameras*
- Focus 19.3" to Infinity
- Magnification ratio of 1:2.9
- 75°-8° Angle of View
- 62mm filter diameter
- Weight 14.8 oz

Tokina

DX – Designed for Digital SLR cameras only

AF Lenses	Canon	Nikon
100/2.8 Pro D (55ø)	399.95	399.95
300/2.8 Pro ATX (112ø, Rear 35.5ø)	—	1999.95
DX 10-17/3.5-4.5 ATX Fisheye	559.95	559.95
DX 12-24/4.0 Pro (77ø)	499.95	499.95
20-35/2.8 (77ø)	—	399.95
DX 50-135/2.8 (67ø)	699.95	699.95
80-400/4.5-5.6 ATX D (72ø)	649.95	649.95

TAMRON
6 YEAR WARRANTY

Di – Designed for use on both digital & film SLR cameras
Di-II – Designed for Digital SLR cameras only

TAMRON REBATES

AF Lenses	Reg. Price	Less Rebate	Final Cost
14/2.8	1099.00	$100	999.00
90/2.8 Di Macro	489.00	$90	399.00
300/2.8 LD	—	$500	—
11-18/4.5-5.6 Di-II	569.00	$50	519.00
17-35/2.8-4 Di	299.00	$10	289.00
17-50/2.8 XR Di-II	449.00	$10	439.00
24-135/3.5-5.6	399.00	$30	369.00
28-75/2.8 XR Di	399.00	$10	389.00
200-500/5-6.3 Di	879.00	$30	849.00

Rebates Expire 4-30-07

AF Lenses (* Price After Rebate. Rebates Expire 4-30-07)	Canon EOS	Nikon AF	Sony/ Minolta	Pentax AF
14/2.8 AF	999.00*	999.00*	999.00*	999.00*
Di 90/2.8 Macro (55ø)	399.00*	399.00*	399.00*	399.00*
Di 180/3.5 LD IF Macro (72ø)	699.00	699.00	699.00	—
300/2.8 LD (112ø, Rear 43ø)	2499.00*	2299.00*	—	—
Di-II 11-18/4.5-5.6 (77ø)	519.00*	519.00*	519.00*	—
Di 17-35/2.8-4 LD IF Aspherical (77ø)	289.00*	289.00*	—	—
Di-II 17-50/2.8 XR LD IF Aspherical (67ø)	439.00*	439.00*	—	—
Di-II 18-200/3.5-6.3 (62ø)	399.00	399.00	399.00	399.00
24-135/3.5-5.6 (72ø)	369.00*	369.00*	369.00*	369.00*
Di 28-75/2.8 XR (67ø)	389.00*	389.00*	389.00*	389.00*
28-80/3.5-5.6 (58ø)	79.00	79.00	79.00	79.00
Di 28-200/3.8-5.6 Aspherical XR IF Macro (62ø)	299.00	299.00	—	—
Di 28-300/3.5-6.3 XR (62ø)	399.00	399.00	399.00	399.00
Di-II 55-200/4-5.6 LD Macro (52ø)	189.00	189.00	189.00	—
Di 70-300/4.0-5.6 LD Macro (62ø)	189.00	189.00	189.00	189.00
75-300/4.0-5.6 LD (62ø)	149.00	149.00	149.00	149.00
Di 200-500/5-6.3 LD IF (86Cø)	849.00*	849.00*	849.00*	—
1.4x Converter	129.00	129.00	129.00	129.00
SP 1.4x AF Pro Converter	189.00	189.00	—	—
SP 2x AF Pro Converter	219.00	219.00	—	—

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Bags & Cases

Quick Dial 73

tamrac 5684 Digital Zoom 4 Holster Pack

- Front pocket features Tamrac's U.S. patented Memory & Battery Management System
- Dual Foam Technology
- Holds Compact SLR with attached lens up to 4.25"
- Weight 17 oz

lowepro DryZone Rover Backpack

- DryPod waterproof lower compartment
- Includes hydration system, designed by Hydrapack with a capacity of up to 50 oz.
- Holds Pro digital or 35mm SLR camera body with 3-4 additional lenses (up to an 80-200mm f/2.4), tripod & accessories

tamrac

Backpacks		
5546 Adventure 6 (R/B, G/B)	10 x 8 x 15"	59.95
5547 Adventure 7 (R/B, G/B)	11.5 x 9.5 x 18"	67.95
5375 Adventure 75 (B, FG)	10 x 5 x 14"	99.95
5273 Expedition 3 (B, FG)	8 x 4.6 x 11"	49.95
5574 Expedition 4 (B)	10 x 5 x 11"	124.95
5575 Expedition 5 (B)	11 x 5 x 13.5"	139.95
5577 Expedition 7 (B)	11 x 6.2 x 16"	199.95
Holster Packs		
5682 Digital Zoom 2 (B)	5.5 x 3.5 x 4.75"	22.95
5683 Digital Zoom 3 (B, BL, SG)	6 x 4.9 x 6"	27.95
5684 Digital Zoom 4 (B, BL, SG)	6 x 4.25 x 7"	34.95
5627 Pro Digital Zoom 7 (B)	7 x 6.25 x 8.25"	42.95
5629 Pro Digital Zoom 8 (B)	7 x 6.25 x 11"	49.95
Sling Packs Series		
5746 Velocity 6 - Compact (B, BL)	7.5 x 4 x 7"	39.95
5747 Velocity 7 - Photo (B, BL)	8.5 x 4.75 x 9.25"	59.95
5749 Velocity 9 - Pro (B, BL)	13 x 6.4 x 12.5"	79.95

lowepro

Backpacks		
Micro 100 (B, FG/B, R/B)	8.5 x 4.5 x 10.5"	49.95
Orion Trekker (B/G, FG/B) II	12 x 6.5 x 10.5+5.75"	64.95
Mini Trekker Classic (B)	11 x 5 x 14.5"	79.95
Mini Trekker AW (B, FG/B)	11 x 5 x 14.5"	139.95
Rover AW II (B/G, B/K)	11 x 5.5 x 11+10"	139.95
Dry Zone 200 (B/Y, G/B)	12 x 6 x 17"	269.95
Nature Trekker AW II (B)	11.5 x 6 x 16.75"	229.95
Photo Trekker AW II (B)	12 x 6 x 19"	249.95
Dryzone Rover with Hydration System (B/Y, G/B)	Top 11.8 x 7.3 x 12" Bottom 11.8 x 6.9 x 8.7"	229.95
Shoulder Bags (B, FG/B, N/B, G/B, R/B)		
Nova Micro AW	5 x 3.5 x 6"	29.95
Nova Mini AW	6.5 x 3.5 x 6.5"	34.95
Nova 1 AW	7.75 x 4 x 6.5"	39.95
Nova 2 AW	8.5 x 4.25 x 7.75"	44.95
Nova 3 AW	9 x 6 x 7.5"	54.95
Nova 4 AW	11.5 x 6 x 7.75"	64.95
Nova 5 AW	14 x 6 x 8.5"	74.95

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Tripods

Quick Dial 73

Manfrotto 055MF4 Magfiber Pro Carbon Fiber Tripod

Distributed by bogen

- Max. Height 65"
- Min. Height 4.3"
- Folded Length 21.3"
- Capacity 15.5 lbs
- 4 Leg Sections
- Flip Lever Locks
- Sliding Center Column
- Weight 4.4 lbs

GITZO G1298 Reporter Basalt Tripod

- Max. Height 58.3"
- Min. Height 16.5"
- Folded Length 19.3"
- Capacity 12.1 lbs
- 4 Leg Sections
- Twist Leg Locks
- Sliding Center Column
- Weight 3.4 lbs

Manfrotto Distributed by bogen

Modo Digital Tripods			
785SHB Mini Tripod	45"		76.95
785B Maxi Tripod	59.2"		78.95
790B Monopod	57.3"		32.95
Magfiber Tripods			
055MF3 Magfiber Pro 3-Section	66.5"		315.95
055MF4 Magfiber Pro 4-Section	65"		341.95
190MF3 Magfiber Pro 3-Section	56"		276.95
190MF4 Magfiber Pro 4-Section	51.6"		288.95
"Digi" Digital Tripods with Ball Head & Case			
718SHB Black Compact 4-Section	48.5"		99.95
718B Black 4-Section	65.5"		99.95
728B Black 4-Section	64.8"		118.95
785B Black 5-Sec. with Grip Ball Head	59.2"		78.95
Tripods Legs Only (Black)			
3001BN 3-Section	57"		93.95
3021BPro 3-Section	69.2"		157.95
458B Neotec Pro 3-Section	61.4"		329.95
Tripod Ball Heads			
486RC2 Compact	64.95	322RC2 Grip Action	109.95
488RC2 Midi	100.95	484RC2 Mini	54.95

GITZO

Basalt Series			
G1097 Weekend Compact	46.9"		290.95
G1098 Weekend Compact	51.2"		333.95
Mountaineer Series			
G1058 CF Weekend 6x	52.8"		452.95
G1157 CF Sport 6x	58.3"		369.95
G1158 CF Sport 6x	53.1"		449.95
G1258 CF Reporter 6x	60.6"		509.95
G1327 CF Studex 3	70.6"		569.95
Systematic Series			
G1325 CF Studex 3	58.3"		557.95
G1340 Studex 3	60"		356.95
G1348 CF Studex 3 Compact	65.7"		688.95
G1548 CF Tele Studex 5	58.8"		812.95
Monopods			
G1560 Monotrek	63.7"		126.95
G1564 Studex 3	63.4"		126.95
G1568 CF Reporter 2	65"		209.95
Ball Heads			
G1376M Studex 3 with QR			235.95
G1276M Off-Center Reporter 2 with Quick Release			194.95

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LCD Projectors

Quick Dial 821

Optoma EZ Pro 719 DLP Projector

- 0.55" DarkChip DLP (16:9) • 2000 ANSI Lumens
- 1024 x 768 Resolution • 2500:1 Contrast Ratio
- Keystone Correction 15° • 28 dB Audible Noise
- Dimensions 9 x 3.7 x 8.26"

SANYO PLV-Z1 Home Theater Proj.

- 0.7" TFT Poly x 3 (16:9) • 700 ANSI Lumens
- HD 964 x 544 Resolution • 800:1 Contrast Ratio
- Keystone Correction 20° • 28 dB Audible Noise
- Dimensions 13.1 x 4.3 x 9.7"

Canon LV-7250	989.95	Infocus IN-24	649.00	**HOME THEATER UNITS**	
Casio XJ-S30	1299.95	Infocus IN-26	799.00	**Infocus**	
Hitachi CP-RS56	699.95	Infocus LP-70 Plus	1199.95	IN-72	699.95
Hitachi CP-RX61	729.95	**Epson**		**Panasonic**	
Hitachi CP-X251	799.95	Powerlite S4	629.00	PT-AX100U	1999.00
Hitachi CP-X260	919.95	Powerlite 62	799.00	**Sanyo**	
Sanyo PLC-XU73	729.95	Powerlite 82C	949.00	PLV-Z1	499.95
Sanyo PLC-XU48	1149.95	**Optoma**		PLV-Z4	1195.00
Sharp XR-10X	699.95	EZ-Pro 719 DLP	899.95	PLV-Z5	1695.00
Sharp XR-20X	919.95	EZ-Pro 739	879.95	**Sony**	
Sony VPL-ES3	649.95	**Panasonic**		VPL-HS60	1479.95
Sony VPL-CX21	999.95	PTLB-505U	689.95		
		PTLB-50U	999.95		
		PTLB-60U	1359.95		

Film Color & B&W

Quick Dial 71

COLOR PRINT FILM

	AGFA	Kodak				FUJIFILM						
	Optima 400	Gold – GA 100 IMP	Gold – GB 200 IMP	Max – GC 400 IMP	Portra 100T	Reala CS 100	Superia CN 100	Superia CA 200	Superia CH 400	Superia CZ 800	Press CZ 800
135-24	—	1.99	1.99	2.09	—	—	1.69	1.69	1.89	3.99	—
135-36	4.79	—	2.79	2.79	—	2.69	1.99	1.99	1.99	—	3.25
135-36	—	—	—	—	4.75	2.49	1.99	—	—	—	—

IMP = Imported from Europe. USA = Manufactured in USA for Domestic Distribution.

	Portra 160NC	Portra 160VC	Portra 400NC	Portra 400VC	Portra 800	Ultra Prof. 100UC	Ultra Prof. 400UC	Pro 160C	Pro 160S	Pro 400H	Pro 800Z
135-36	5.49	5.49	5.99	5.99	6.25	4.95	4.95	4.99	4.69	3.99	4.69
120 Roll	4.15	4.15	4.30	4.30	5.09	4.09	4.25	3.29	3.14	3.45	3.99
220 PP (5)	44.95	44.95	42.95	42.95	51.00	—	—	6.50	5.99	5.55	7.34

PROCESSING MAILERS

Fuji Slide 36 Exposures	4.49
Kodak SlidePK-36 (35mm)	8.99
Kodak Print	
DP-36/40 (35mm/APS)	9.99
A&I Slides E6 Processing	
35mm	8.99
120 8.99 220	17.98
A&I Color Print C41 Processing	
35mm	12.95
120 14.95 220	29.90

COLOR SLIDE FILM

	Kodak								FUJIFILM						
	Elite Chrome EB 100 IMP	Elite Chrome EB 100 USA	Elite Chrome ED 200 IMP	Kodachrome KR 64 USA	Kodachrome KL 64 USA	Ektachrome Professional E Series EPY 64 Tungsten	Ektachrome Professional E Series 100 VS	Ektachrome Professional E Series 100 G	Ektachrome Professional E Series 100 GX	Ektachrome Professional E Series EPP 100	Fujichrome Sensia RA 100	Fujichrome Sensia RM 200	Fujichrome Sensia RH 400	Fujichrome Professional Velvia RVP 100	Fujichrome Professional Astia RAP100F	Fujichrome Professional Provia RDP100F	Fujichrome Professional Provia RHP400F
135-36	—	3.99	5.49	6.59	7.25	10.99	6.75	6.49	6.49	11.70	3.49	5.59	6.49	5.55	5.20	4.59	7.35
120 Roll	—	—	—	—	—	5.99	4.99	4.70	4.70	6.25	—	—	—	4.19	4.19	3.49	5.25
220 Roll	* PP (5)	—	—	—	—	—	49.50*	47.00*	—	62.49*	—	—	—	8.39	7.99	6.99	—

BLACK & WHITE PRINT FILM

	AGFA	ILFORD						Kodak						FUJIFILM		
	Scala 200 SLIDE	Pan F+ 50	FP4+ 125	HP5+ 400	Delta Pro 100	Delta Pro 400	Delta Pro 3200	XP-2 Super 400	Plus-X 125	Tri-X 400	TMX 100	TMY 400	TMZ 3200	BW 400 CN	HIE Infrared	Acros 100	Neopan 400	Neopan 1600
135-36	—	5.45	5.15	3.99	4.99	4.99	6.19	5.35	4.99	3.99	4.99	4.99	6.49	4.69	11.49	4.30	2.99	3.99
120 Roll	6.49	3.69	3.65	3.29	3.45	3.59	4.29	3.59	—	3.15	3.09	3.19	—	4.25	—	2.69	2.74	—

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Canon DC-40 Kit
DVD Camcorder

Kit Includes:
- DC-40 DVD-R/W with Supplied Accessories
- Impact DVS-WA50-37 37mm 0.5x Wide Angle Lens
- Impact BP-208 Battery (Additional)
- Lowepro Edit 120 Camera Shoulder Bag (Black)
- Tiffen 27mm UV-P Filter • GGI GG-227D Cleaning Kit
- Mack 2-Year Extended Warranty

#CADC40K **$649.95**

Sony DCR-DVD508 Kit
DVD Camcorder

Kit Includes:
- DCR-DVD508 with Supplied Accessories
- Impact DVS-WA50-37 30mm 0.5x Wide Angle Lens
- Impact NP-FH70 Battery (Additional)
- Lowepro Edit 120 Camera Shoulder Bag (Black)
- Tiffen 37mm UV-P Filter • GGI GG-227 Cleaning Kit
- Mack 2-Year Extended Warranty

#SODCRDVD508K **$899.95**

Canon ZR-850 Kit
MiniDV Camcorder

Kit Includes:
- ZR-850 with Supplied Accessories
- Impact BP-2L14 Battery (Additional)
- Lowepro Edit 110 Camera Shoulder Bag (Black)
- GGI GG-227 MiniDV Cleaning Kit
- Mack 2-Year Extended Warranty

#CAZR850K **$429.95**

Panasonic PV-GS85 Kit
MiniDV Camcorder

Kit Includes:
- PV-GS85 with Supplied Accessories
- Impact DVS-WA50-37 37mm 0.5x Wide Angle Lens
- Impact CGA-DU21 Battery (Additional)
- Lowepro Edit 120 Camera Shoulder Bag (Black)
- Tiffen 37mm UV-P Filter
- Mack 2-Year Extended Warranty

#PAPVGS85K **$449.95**

Sony DCR-HC48 Kit
MiniDV Camcorder

Kit Includes:
- DCR-HC48 with Supplied Accessories
- Impact DVS-WA46-30 30mm 0.5x Wide Angle Lens
- Impact NP-FH70 Battery (Additional)
- Lowepro Edit 120 Camera Shoulder Bag (Black)
- Tiffen 30mm UV-P Filter • GGI GG-227 Cleaning Kit
- Mack 2-Year Extended Warranty

#SODCRHC48K **$549.95**

Panasonic PV-GS320 Kit
MiniDV Camcorder

Kit Includes:
- PV-GS320 with Supplied Accessories
- Impact DVP-WA50-37 37mm 0.5x Wide Angle Lens
- Impact CGA-DU21 Battery (Additional)
- Lowepro Edit 120 Camera Shoulder Bag (Black)
- Tiffen 37mm UV-P Filter • GGI GG-227 Cleaning Kit
- Sunpak 7001DX Tripod with Case
- Mack 4-Year Extended Warranty

#PAPVGS320K **$649.95**

Sony DCR-HC96 Kit
MiniDV Camcorder

Kit Includes:
- DCR-HC96 with Supplied Accessories
- Impact NP-FP71 Battery (Additional)
- Lowepro Edit 120 Camera Shoulder Bag
- LCM-HCC Semi Soft Carrying Case
- Sunpak 7001DX Tripod with Case
- Tiffen 30mm UV-P Filter • GGI GG-227 Cleaning Kit
- Mack 2-Year Extended Warranty

Quick Dial 813

#SODCRHC96K **$769.95**

Canon HV10 Kit
HDV 1080i Camcorder

Kit Includes:
- HV10 HDV with Supplied Accessories
- 2x Impact BP-310 Battery (Additional)
- Impact DVP-WA50-37 37mm 0.5x Wide Angle Lens
- Lowepro Edit 120 Camera Shoulder Bag (Black)
- Tiffen 37mm UV-P Filter • GGI GG-227 Cleaning Kit
- Sunpak 7001DX Tripod with Case
- Mack 4-Year Extended Warranty

#CAHV10K **$1,199.95**

Sony HDR-HC5 Kit
HDV 1080i Camcorder

Kit Includes:
- HDR-HC5 HDV with Supplied Accessories
- Impact NP-FH70 Battery (Additional)
- Impact DVP-WA50-37 37mm 0.5x Wide Angle Lens
- Lowepro Edit 140 Camera Shoulder Bag (Black)
- Tiffen 37mm UV-P Filter • GGI GG-227 Cleaning Kit
- Sunpak 7001DX Tripod with Case
- Mack 4-Year Extended Warranty

#SOHDRHC5K **$1,299.95**

Sony HDR-HC7 Kit
HDV 1080i Camcorder

Kit Includes:
- HDR-HC7 HDV with Supplied Accessories
- Impact NP-FH70 Battery (Additional)
- Impact DVP-WA50-37 37mm 0.5x Wide Angle Lens
- Lowepro Edit 140 Camera Shoulder Bag (Black)
- Tiffen 37mm UV-P Filter • GGI GG-227 Cleaning Kit
- Sunpak 7001DX Tripod with Case
- Mack 4-Year Extended Warranty

#SOHDRHC7K **$1,499.95**

Canon GL-2 Kit
3-CCD MiniDV Camcorder

Kit Includes:
- GL-2 3-CCD MiniDV with Supplied Accessories
- Impact DVP-WA50-58 58mm 0.5x Hi-Grade Wide Angle Lens • Impact BP-945 Battery (Additional)
- Impact DVC777 Digital Video Camcorder Bag
- Tiffen 58mm UV-P Filter • GGI GG-227 Cleaning Kit
- Mack 4-Year Extended Warranty

#CAGL2K **$2,349.95**

Sony DCR-VX2100 Kit
3-CCD MiniDV Camcorder

Kit Includes:
- DCR-VX2100 with Supplied Accessories
- Impact NP-F970 Battery (Additional)
- Impact DVC777 Digital Video Camcorder Bag
- Tiffen 58mm UV-P Filter • GGI GG-227 Cleaning Kit
- Beachtek DXA-4 Audio Adapter
- Mack 2-Year Extended Warranty

#SODCRVX2100K **$2,449.95**

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- LIVE VIEW LCD, MULTI-ANGLE HYPERCRYSTAL 2.5" LCD.,
- **7.5 MP** MOS sensor, exclusive TruePic TURBO Image Processor,
- Digital Image Stabilization, Dual Memory Slots supports CF I & II, MD & XD,
- Five metering modes, Four Recording Formats (TIFF, RAW, JPEG, RAW+JPEG), PictBridge-enabled,

FE-200

- **6.0 Megapixel,**
- 5x Optical Zoom,
- 4x Digital Zoom,
- 2.5" LCD Screen

FE-210

- **6.0 Megapixel,**
- 3x Optical Zoom,
- 16 Shooting Modes
- 2.5" LCD Screen

FE-230

- **7.1 Megapixel,**
- 3x Optical Zoom,
- 19 Shooting Modes
- 2.5" LCD Screen

FE-240

- **7.1 Megapixel,**
- 5x Optical Zoom,
- 16 Shooting Modes
- 2.5" LCD Screen
- Black & Silver

Stylus 710

- **7.0 Megapixel,**
- 3x Optical,
- 5x Digital Zoom
- 2.5" LCD.

Stylus 720SW

- **7.1 Megapixel,**
- 3x Optical,
- 5x Digital Zoom
- 2.5" LCD,
- Shock & Waterproof

Stylus 730

- **7.1 Megapixel,**
- 3x Optical,
- 5x Digital Zoom
- 3" LCD

Stylus 740

- **7.1 Megapixel,**
- 5x Optical,
- 5.6x Digital Zoom

Stylus 750

- **7.1 Megapixel,**
- 5x Optical,
- 5.6x Digital Zoom with LCD Image Stabilization

Stylus 760

- **7.1 Megapixel,**
- 3x Optical Zoom,
- 26 Shooting Modes,
- 2.5" LCD Screen

Stylus 7705W

- **7.1 Megapixel,**
- 3x Optical Zoom,
- 27 Shooting Modes
- 2.5" LCD Screen

Stylus 1000

- **10 Megapixel,**
- 3x Optical,
- 5x Digital Zoom.

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- 18x Wide-Angle
- 30 Shooting Modes
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VIEW STEW

Q I recently decided to go digital, so I went to a camera shop and asked to see a DSLR. When I looked through the viewfinder, though, I couldn't read the display beneath the image. It was too dim. There have to be others out there with less-than-perfect vision. What do we do? *J.M. Walker, Via e-mail*

A *Try out more DSLRs. Data readouts vary in brightness, and you may find one that's more legible. In general, DSLRs with glass prisms have brighter, higher-contrast viewfinder displays than those with mirror prisms. Also, if you wear glasses, look for adjustable diopters built into the finder's eyepiece. This will let you view without glasses and press your eye more firmly against the eyepiece, so readouts appear brighter and more contrasty. Worst-case, use the data readouts on the back and top of the DSLR, which provide almost all the info that's in the finder, but in larger, more legible type.*

NOT SO SUPER

Q I recently purchased a Pentax K10D and tried using my existing Pentax-dedicated flash—a Sigma EF-500 Super—on it. All my flash photos were overexposed. What's up? *Michael Hutchinson, Via e-mail*

A *Sorry. Sigma's film-era EF-500 Super will not work on a DSLR. For your digital Pentax, look for the EF-500 "DG" Super, and insist on one that's PA-PTTL compatible. (Sigma made an earlier DG Super for the Pentax *ist cameras; it's also incompatible with your K10D.) And, no, there's no way to upgrade your EF-500 Super. That's the bad news. The good news? You may get a decent trade-in price, because it's a great flash.*

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Picture Rag 300 Cooltone	11.95	15.99	32.49	12.95	19.95	41.95	17.99	32.95	59.95	19.99	39.95	74.95	23.95	48.95	96.95	69.95	142.95
Picture Rag 300 Warmtone	12.95	15.95	32.49	12.95	21.95	41.95	17.95	35.95	64.95	18.99	39.95	74.95	23.95	47.95	94.95	74.95	142.95
Velvet Smooth 250G 15Mil	12.95	15.95	34.95	12.95	22.95	39.95	17.95	34.95	62.95	18.95	39.95	75.95	34.95	59.95	79.95	129.95	239.95
Velvet Smooth 335G 23Mil	12.95	15.95	34.95	11.95	23.95	42.95	17.99	35.95	69.95	18.99	41.95	75.95	35.95	54.95	99.95	124.95	254.95
Velvet Smooth 500G 40Mil	-	26.95	56.95	16.99	33.49	62.95	25.99	59.95	109.99	29.95	62.95	-	36.95	83.95	169.95	-	-
Water Linen Texture	9.49	14.49	32.95	8.99	26.50	38.49	13.95	31.49	62.95	16.99	38.99	74.99	21.99	49.95	99.95	-	-
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Dual Sided Matte	-	5.99	-	7.99	7.99	14.99	8.49	15.49	13.99	27.95	14.99	29.95	19.95	38.95	24.95	49.95
Card Stock Dual Sided Matte	2.95	6.95	4.75	7.95	8.49	15.49	9.49	16.49	16.95	29.95	18.95	32.49	24.95	44.95	37.95*	-
Professional Photo Gloss	5.99	7.99	6.99	13.99	10.50	19.95	10.99	19.95	19.99	39.95	22.99	44.95	29.95	68.95	69.95*	-
Glossy HW 9M	-	6.95	-	7.95	8.49	17.25	8.99	16.95	13.99	26.95	15.99	29.95	19.50	-	29.95	-
Smooth Silk	5.99	9.99	6.99	13.99	10.49	19.95	10.99	19.95	19.95	39.95	22.99	44.95	29.95	62.95	-	-
Royal Satin	5.99	9.99	6.99	13.99	10.49	19.95	10.99	19.95	19.99	39.95	22.99	44.95	29.95	62.95	-	-
Dual Sided Semi Gloss	-	9.99	-	-	9.25	20.95	9.99	24.95	17.95	39.95	19.95	44.95	27.95	64.95	-	-
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Entrada F.A.190 Bright	12.95	9.99	17.90	22.95	39.95	54.95
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FIVE BORO BIKE TOUR

WHEN: May 6. **WHERE:** New York City, NY. **WHAT:** Nearly 30,000 cyclists gear up for this annual all-day ride through the boroughs of the Big Apple. That means hundreds of cyclists against the backdrop of skyscrapers and Central Park, and not a cabbie in sight. **TIP:** Look for interesting juxtapositions: bikers whizzing by an NYC landmark, or stopping at a hot dog vendor. Take the Staten Island Ferry before the ride to capture the boat filled with cyclists. **FOR INFO:** www.bikenewyork.org; 212-932-2453.

TENNESSEE RENAISSANCE FESTIVAL

WHEN: Weekends in May. **WHERE:** Castle Gwynn, Arrington-Triune, TN. **WHAT:** Queen Elizabeth presides over this annual 16th-century celebration on the grounds of a castle. The last weekend in May, the Gath of Baal National Combat Jousting Tournament features full-contact jousting in various traditional styles. **TIP:** Medieval costumes call for archaic-style prints. Try Auto FX's "Mystical Tint Tone and Color" plug-in suite with 38 different filters, including Tonal Contrast, Hand Tint, and Soft Saturation. **FOR INFO:** www.tnrenfest.com; 615-395-9950.

WATERFALLS AT YOSEMITE

WHEN: Early May. **WHERE:** Yosemite National Park, CA. **WHAT:** Early May is flood season in Yosemite, and even the smallest creeks are gushing with water. **TIP:** Setting a low ISO (25 to 100) lets you use the slow (less than 1/8 sec) speeds necessary to capture water movement. Still too bright? A circular polarizer will take away another stop or two and remove bright reflections for a velvety look. **FOR INFO:** www.nps.gov/yose; 209-372-0200.

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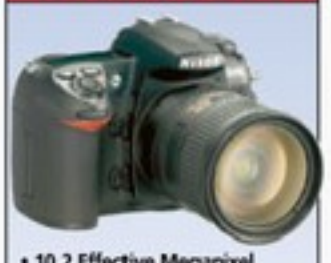

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#NK1224AFSU

17-55MM

F/2.8G ED-IF AF-S DX Autofocus Zoom Lens for Digital SLR Cameras, USA

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#NK17SSDXU

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NK18135DXU

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Offers a high-power 3.6x, 55-200mm zoom

Two ED glass lenses

Ultracompact 68 x 79mm

NK55200DXU

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NK80200AFNU

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Color: Silver

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- 5x Digital Zoom,
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ISGDS850K

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- 10x Optical,
- 5.2x Digital Zoom,
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PHOTOSMART R927
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- HP Instant Share
- 3x Optical Zoom
- 8x Digital Zoom
- 3" LCD

DMC-LX2K
- **10.4MP,**
- 4x Optical Zoom,
- 4x Digital Zoom,
- 2.8" LCD,
- 16:9 Image Recording, Color Black

F470
- **6MP,**
- 3x optical 4.4 digital zoom
- 35-105mm 35mm equiv.
- 2.5" LCD,
- 16mb internal memory,

V10
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PHOTOSMART M527
- **6.0 MegaPixel**
- HP Instant Share
- 3x Optical Zoom
- 7x Digital Zoom
- 2" LCD

DMC-FZ50S
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- MEGA Optical Image Stabilizer
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- MEGA Optical IS,

FINEPIX F30
- F30 Super CCD High Resolution Digital Camera,
- 6.3 Megapixel,
- 3x Optical Zoom,
- 6.2x Digital Zoom,
- 2.5" LCD Screen

FINEPIX S9100
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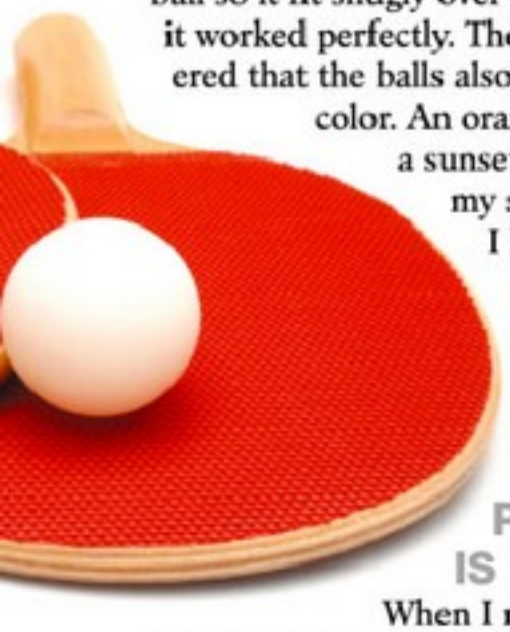
PING-PONG POPS

I needed a quick but efficient flash diffuser that left my hands free to take pictures with my Sony Cyber-shot DSC-F828. My solution? A table tennis ball. I cut a hole in the ball so it fit snugly over the flash, and it worked perfectly. Then I discovered that the balls also come in color. An orange one gives a sunset-like aura to my shots. Now, I keep both with me at all times. *Don Treadwell*
Via e-mail



MICHAEL THOMPSON/FOTOLIA

PRICE IS NICE

When I need a scrim to tame background light levels for outdoor portraits (see Lighting, December 2006), instead of a $400 store-bought unit, I get a wide swath of gray screen like that used for enclosing a porch (about $20). I staple the top to a tree limb and tie the bottom down with string and tent pegs. It's chromatically neutral and doesn't shift color, stands up to wind, can be pulled down and rolled up in just a few minutes. Just keep it back about 10 feet from your subject to prevent the mesh pattern from showing up in the photos. *Rod Sproule*
Via e-mail

STICK POD

I like to take pictures while hiking in the mountains, but carrying a tripod is a burden. For steadier shots, I converted my walking stick into a monopod. First, I cut the head off a 1/4-20 bolt, then drilled a hole in the end of the staff, and sank half of the bolt into the hole after applying glue to its shaft. Now, my camera is steady even when my heart rate isn't.
Marda Jordan
Shelton, WA

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20/1.8 EX-DG	409.00	409.00	409.00	409.00	409.00	—
24/1.8 EX-DG	339.00	339.00	339.00	339.00	339.00	339.00
28/1.8 EX-DG	269.00	269.00	269.00	249.00	—	—
30/1.4 EX-DC	—	399.00	399.00	—	399.00	399.00
50 2.8 EX DG Macro	269.00	269.00	269.00	269.00	269.00	—
70/2.8 EX DG Macro	429.00	429.00	429.00	429.00	429.00	—
105/2.8 EX-DG	399.00	399.00	399.00	399.00	399.00	—
150 2.8 EX DG Macro APO	—	629.00	629.00	—	629.00	—
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20-40/2.8 EX-DG DF	479.00	479.00	479.00	—	479.00	—
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24-70/28 EX-DG DF	489.00	489.00	489.00	439.00	439.00	—
24-70/3-5.6 UC	129.00	129.00	129.00	—	129.00	—
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Compact 28-200/3.5-5.6 DG	229.00	229.00	229.00	229.00	229.00	—
28-300/3.5-5.6 DG IF Macro	269.00	299.00	269.00	269.00	269.00	—
50-150 2.8 APO HSM	-	679.00	679.00	—	679.00	—
50-500/4-6.3 EX DG APO HSM	999.00	999.00	999.00	999.00	999.00	—
70-200/2.8 EX HSM Macro	-	889.95	889.95	—	889.95	—
70-300/4-5.6 APO EX DG	219.95	219.95	219.95	219.95	219.95	—
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135-400 DG APO Asph	539.00	539.00	539.00	539.00	539.00	539.00
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ASP Aspherical Lens

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DC Series for Digital cameras
ASP Aspherical Lens

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Versalight J-160 Strobe (G.N. 160) Outfit w/softbox & Boom Light Kit 299.95
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EXPERT TIPS

BY THE BOOK

COMPILED BY JACK HOWARD

SKIN TONES BY THE NUMBERS

When working in Adobe Photoshop, rather than relying on a single-point sample to get a good skin tone, take readings with the Eyedropper tool from several points on a subject—forehead, chin, and shoulders—with the Info palette open and use these numbers as guidelines in either RGB or CMYK.

African American: 128R/58G/45B or 32C/81M/81Y/34K.

Asian: 199R/151G/120B or 15C/44M/55Y/1K.

Caucasian: 227R/176G/149B or 10C/33M/40Y/0K.

ADAPTED FROM SKIN: THE COMPLETE GUIDE TO DIGITALLY LIGHTING, PHOTOGRAPHING, AND RETOUCHING FACES AND BODIES *BY LEE VARIS (SYBEX/WILEY, 2006; $40).*

LIGHTING AND THE LANDSCAPE

You can't move the sun and clouds, so here's how to make the most of the light when you're shooting outside.

- Early morning light is the most dramatic for the eastern face of a mountain—late afternoon and sunset will put this face in shadows. The reverse is true for a western face.
- Midday lighting is the flattest, and generally least interesting, but may be the only way to get light into a deep valley or canyon.
- For high-contrast scenes, use your camera's average metering to keep the contrasty elements from having too much sway in your exposure.
- To isolate an interesting element in the scene, such as the last rays of sun on a mountaintop, spotmeter off that section of the image, lock your exposure, and recompose the picture as necessary.

ADAPTED FROM EXPOSURE AND LIGHTING: FOR DIGITAL PHOTOGRAPHERS ONLY *BY MICHAEL MEADHRA AND CHARLOTTE K. LOWRIE (WILEY, 2006; $35).*

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Cokin's new X-PRO Series features a 170mm x 130mm filter size and top-quality CR-39 organic glass, specially developed to offer professionals a comprehensive range of filters that can be used on medium and large format cameras, and the "extreme" lenses required by photographers, videographers, and broadcasters.

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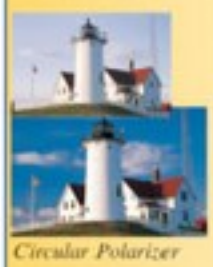

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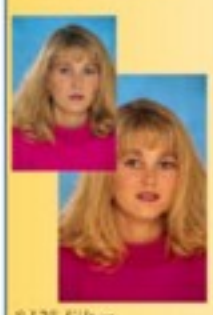

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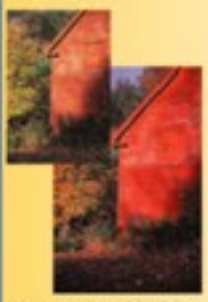

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	49/52/55mm	58mm	62/67mm	72/77mm	82mm
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JTL

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Two barn doors
- Universal shoe mount

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50W DC
W 7.5 A/H BATTERY

FREZZI LIGHT
Frezzi
FZ91203 Minimal color change

PAGLIGHT C 6
PAG
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Century precision optics (.3x Ultra Fisheye Adapter)

VIDEO LIGHT
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COMPARISON CHART

	Model	GN	Recycle	Weight	Sync	Price
FLASHPOINT	620	192	1.2 Sec	4.6 lbs.	6v	**$199.95**
White Lighting	X800	172	1 Sec	4.1 lbs.	6v	$399.00
FLASHPOINT	1220	252	2.6 Sec	5.25 lbs.	6v	**$299.95**
White Lighting	X1600	236	2 Sec	4.9 lbs.	6v	$479.99
Calumet Travelite	375	220	1.7 Sec	6.75 lbs.	15v	$469.99
FLASHPOINT	1820	282	3 Sec	5.75 lbs.	6v	**$349.95**
White Lighting	X3200	343	4 Sec	7.1 lbs.	6v	$669.99
Calumet Travelite	750	350	2.1 Sec	7.5 lbs.	15v	$569.99

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Flashpoint II kit

Includes: 1 Monolight, 10' Air Cushion Stand & a 40" Umbrella (White w/Black Cover)

620 Kit **$239.95** 1220 Kit **$339.95**
1820 Kit **$389.95**

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Snoot **$44.50**

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for 620 **$12.95**
1220/1820 **$14.95**

Flashtube
for 620 **$39.95**
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ADORAMA BUDGET STUDIO FLASH

- This economically priced AC strobe will allow you to create professional lighting results.
- The 110 volt unit plugs into any standard household socket.
- It has a circular flash tube that is daylight balanced at 5600 K, a guide number of 90 at ISO 100 and a recycling time of 4 seconds. It also comes with a 60 watt modeling lamp.
- The Budget Studio Flash can be triggered through the camera with its 12' sync cord (included), by another flash being fired and activating the built-in photo slave or through its open-flash test button.
- Specs: 6-1/2" long, 3-1/2" diameter. Weighs only 15 ounces.

(LTBF) **$59.95**

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Four leaf barndoors designed to direct light and prevent light spill or camera lens flare

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SNOOT

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(LTBSH) **$16.95**

60 watt modeling lamp ..... (LTBMLSN) **$7.95**

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2 – **Budget Studio Flashes**
2 – 7" Light stands
1 – 33" White Umbrellas with Black Cover
1 – Deluxe carrying case

(LTBK1) **$249.95**

BUDGET STUDIO FLASH KIT #2

2 – **Budget Studio Flashes**
2 – 7" Light stands
2 – Barndoors
1 – Deluxe carrying case

(LTBK2) **$244.95**

BUDGET STUDIO FLASH KIT #3

2 – **Budget Studio Flashes**
2 – 7" Light stands
1 – 33" White Umbrella with Black Cover
1 – Barndoors
1 – Snoot
1 – Deluxe carrying case

(LTBK3) **$259.95**

BUDGET STUDIO FLASH KIT #4

3 – **Budget Studio Flashes**
3 – 7" Light stands
2 – 33" White Umbrella with Black Cover
1 – Barndoors
1 – Snoot
1 – Set of 4 Color Filters
1 – Deluxe carrying case

(LTBK4) **$349.95**

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for 400 Slides comes with 20 acid-free slide holders.#400 Storage Box

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"I was photographing the men's changing room during the shift change at a mine called Progress in Ukraine's Donetsk coal basin. While my assistant held the off-camera flash and fielded the miners' questions, I snapped pictures of their interactions and noticed out of the corner of my eye that one of them had lost [part of] a finger. He agreed to hold his hand by his chest for a tight shot. He lost it while working in the mine. He's lucky he healed enough to keep his job. I shot RAW digital files with a Canon EOS 5D and adjusted the colors and contrast in Adobe Photoshop CS2 to match the original scene." ✪

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